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## EDITOR'S LETTER



© Anthony Roberts

Elizabeth Roberts, Editor  
[elizabethr@thegmcgroup.com](mailto:elizabethr@thegmcgroup.com)

Experiments don't always work but when they do, it's wonderful. Last summer I started a series of pinhole portraits which, somewhere along the line, lost its momentum because I wasn't sure about the results – they were so different from what I usually do and I felt they weren't 'me'. So there they lingered on my hard drive – and, I admit, at the back of my mind.

It was only when I was invited to participate in a cyanotype workshop a few weeks ago (more of this next month) that I returned to the portraits. After all, going back into a darkroom again for the first time in about 10 years was going to be an experiment in itself, so I might as well throw another experiment into the mix. I decided not to have any expectations and just see what I came up with.

I have never made a cyanotype before and the fact of their very blueness was slightly alarming –

I was completely out of my comfort zone but tried to hang on to the idea that what can come out of an experiment can often be a complete surprise.

And so it turned out. For I discovered that having produced what I felt was a pleasing, if very blue, image, if I then popped it into a bath of green tea it would transform itself. The blue disappeared and my picture became a brownish-black and white print. The delight I experienced was disproportionate.

I am now hooked. The digital pinhole portrait set has come out of the hard drive, into daylight at last. And will soon be going back into the darkroom to be printed on to fine Japanese paper.

How this all came about had much more to do with random and odd ideas, chance experiments and help from some wonderful darkroom workers, rather than any well thought through plan on my part. But I'm very glad it did.

[facebook.com/blackandwhitephotog](https://facebook.com/blackandwhitephotog) follow us on Twitter @BWPMag

## PINBOARD

© Dawn Mander



### UNDER THE INFLUENCE

We love Dawn Mander's picture she recently posted on Twitter, which she says is a tribute to Daido Moriyama's famed 1971 image *Stray Dog*.  
[@dmanderphoto](https://twitter.com/dmanderphoto)

© Gary Heiss



### THE EVER SURREAL DUNGENESS

Endlessly strange, Dungeness (a headland on the coast of Kent) is one of those places full of atmosphere. Gary Heiss' image, with its deep blacks and beautiful grain, captures the area's ambience perfectly.

[@Learn2photo](https://twitter.com/Learn2photo)

© Luke Finn



### The Bookshelf Window

### A SIGHT IN PARIS

While roaming the streets of Paris, Luke Finn came across this intriguing sight. Is it a bookshop or an avid reader's apartment window? He wasn't sure, but, with his compact camera close to hand, he visualised this graphic picture and pressed the shutter.

[@filmick](https://twitter.com/filmick)

### PHOTO OP

William Sinclair took this photograph while receiving cancer treatment in hospital. Thank you for sharing your image and we wish you well.

[williamsinclairphotoart.com](https://twitter.com/williamsinclairphotoart)

© William Sinclair



### FROM BAR TO GALLERY

We were delighted to hear from Dario Cuccato who, once a bar owner, opened a photography gallery after subscribing to B+W. Check out his Facebook page:

[facebook.com/oot-la-piccola-bottega-di-fotografia](https://facebook.com/oot-la-piccola-bottega-di-fotografia)

## ISSUE 177 JUNE 2015

© Joanna Borowiec



### COVER IMAGE

This month's cover image is by Joanna Borowiec. To see more of this photographer's work turn to page 32.

### GET IN TOUCH

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**FOR FULL  
DETAILS OF  
HOW TO GET  
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TURN TO  
PAGE 54.**

**NEXT MONTH'S  
ISSUE IS OUT  
ON 11 JUNE**

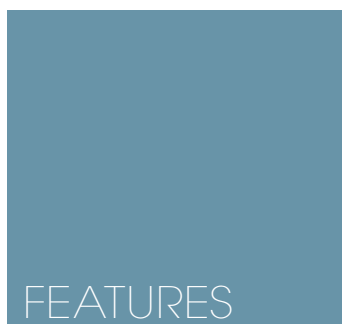
© Fausto Podavini



© William Meyers



© André Kertész



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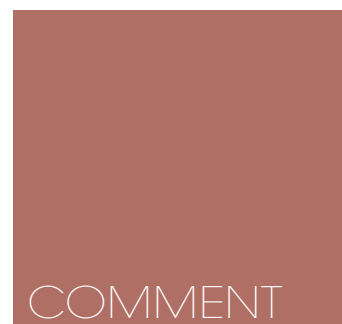


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© Tim Daly



© Paul Mitchell



© Jim Turner



© Sarah Darling



© Joanna Borowiec

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## NEWS

# NEWSROOM

News from the black & white world. Edited by Mark Bentley. [markbe@thegmcgroup.com](mailto:markbe@thegmcgroup.com)

© Nick Brandt, courtesy Atlas Gallery



**Elephant Drinking, Amboseli, 2007, by Nick Brandt – one of the pictures on display at Photo London.**

## HIGH CONTRAST

South African photographer David Goldblatt has been awarded the inaugural Fellowship in the Kraszna-Krausz Book Awards. The awards celebrate excellence in photography and moving image books. Chairman Michael G Wilson said, 'David Goldblatt's photography books have inspired multiple generations of photographers and are among the most influential of the 20th and 21st centuries.'

► [kraszna-krausz.org.uk](http://kraszna-krausz.org.uk)

An international photography competition offers a prize of £5,000 and the chance to exhibit at the 2016 Guernsey Photography Festival. The competition is designed to promote emerging and established contemporary photographers. Deadline: 15 June.

► [guernseyphotographyfestival.com](http://guernseyphotographyfestival.com)

Architectural photography is the theme of the eighth biannual London Photo Festival. The festival runs at the Crypt under St George the Martyr Church in Borough High Street, London, from 14 to 16 May. Entry is free and all images are for sale.

► [londonphotofestival.org](http://londonphotofestival.org)

A vintage photography fair will be held at Two Temple Place in London on 23 and 24 May. The London Photograph Fair: Special Edition includes 25 international dealers specialising in vintage photographs from the 1840s onwards.

► [photofair.co.uk](http://photofair.co.uk)

The chance to use a Phase One medium format camera is among the prizes for the Felix Schoeller Photo Award. Photographers can enter five categories and the overall winner will receive €10,000. Deadline: 31 May.

► [felix-schoeller-photoaward.com](http://felix-schoeller-photoaward.com)

Early photographs of Venice by Carlo Ponti are on show at the Lady Lever Art Gallery near Liverpool. Ponti moved to Venice in 1852.

*The Picturing Venice* exhibition also features paintings by JMW Turner, Walter Sickert and Frank Brangwyn and runs until 27 September.

► [liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

## FILM OFFER



A range of specialist film products for ultra large format photographers is to be made available.

The annual offer by Harman Technology Limited means the company can supply film products that would not normally be viable to manufacture. Films available this year are Ilford FP4 Plus, HP5 Plus and Delta 100 Professional. Not all films are available in all formats. Full details on the website. Deadline for orders: 12 June.

► [ilfordphoto.com/ulf](http://ilfordphoto.com/ulf)



© Terence Donovan Archive

**Twiggy 'Sundae Best' by Terence Donovan. Fashion feature for Woman's Mirror, 3 June 1966.**

## LONDON CALLING

Almost 70 galleries from around the world will be exhibiting at Photo London.

The international photography fair runs at Somerset House in London from 21 to 24 May. Organisers have commissioned four exhibitions to open concurrently with the fair. Visitors can see:

► Previously unseen large-format platinum prints from Sebastião Salgado's acclaimed *Genesis* series.

► Around 200 rarely-shown photographs from the V&A's photography collection in the *Beneath the Surface* exhibition.

► The first UK exhibition of Iranian photographer Kāveh Golestān's *Prostitute* series.

► A lightbox installation by

Rut Blees Luxemburg.

Talks and lectures will be held in cafés and lecture theatres.

Speakers include Don McCullin, Sebastião Salgado, Susan Derges, Mitch Epstein and Rankin.

Awards will be given for outstanding achievement in photography and for outstanding emergent photographer. There will also be auctions of vintage and contemporary work at Christie's, Sotheby's and Phillips, plus the Offprint photo book fair at Tate Modern and presentations at the National Portrait Gallery.

Entry to Photo London includes entry to the four exhibitions at Somerset House. The *Beneath the Surface* exhibition will continue at Somerset House until 24 August.

## IN FASHION

An exhibition celebrating more than 50 years of British photography is to tour China.

*Work, Rest and Play: British Photography from the 1960s to Today* showcases 450 pictures by 37 photographers working in photojournalism, portraiture, fashion and fine art. The photographers include Cecil Beaton, Jane Bown, Philip Jones Griffiths, Fay Godwin, Simon Roberts and Terence Donovan.

The project was organised by the Photographers' Gallery in London with the Pin Projects and the British Council.





**Vogue May 1952 by John Deakin.**

## BESIDE THE SEASIDE

Pictures celebrating summer styles of the past are on show at the Fashion and Textile Museum in London this summer.

Seaside fashion from the 1950s and 60s captured by photographers Henry Clarke and John Deakin and taken from the archives of British *Vogue* will be on display, alongside rare travel posters from the early 20th century. *Resort and Swimwear Since 1900* runs from 22 May to 29 August. Prints are for sale from exhibition partners [kingandmcgaw.com](http://kingandmcgaw.com).

© Jaime Massieu Marcos, 2015  
Sony World Photography Awards



**Suspended animation by Jaime Massieu Marcos.**

## HIGH FLYER

This picture by Spanish photographer Jaime Massieu Marcos is among the winners of the open categories of the Sony World Photography Awards.

The winning pictures are on display at Somerset House in London until 10 May and will be published in the 2015 edition of the annual Sony World Photography Awards book.

► [worldphoto.org](http://worldphoto.org)

© John Swannell



**Naked Vine by John Swannell.**

## IN COLLECTION

Pictures by John Swannell and Susan Derges have been acquired by the Royal Photographic Society after both artists received Honorary Fellowships of the RPS.

The photographs are *Naked Vine* (1985) by John Swannell and *Crescent Moon-Briars* (2003) by Susan Derges. John Swannell is a fashion and beauty photography, as well as an official

royal portrait photographer and landscape photographer. Susan Derges makes camera-less photographs focusing on the natural world.

Their pictures have been added to the *Drawn By Light: The Royal Photographic Society Collection* exhibition, which runs at the National Media Museum in Bradford until 21 June.

© Elizabeth Roberts



**Robin Bell by Elizabeth Roberts.**

## EDITOR AND PRINTER HONOURED

*B+W* editor Elizabeth Roberts has had a portrait of printer Robin Bell accepted by the National Portrait Gallery in London.

Elizabeth said: 'I'm really glad Robin has received the recognition he is due – he is such a talented man who has printed for some of the world's greatest photographers. His skills are exceptional – and there are few left who can match them. Plus he always makes me laugh.'

The portrait, which was shot digitally, is to be printed by Robin using a digital negative to produce a silver print.



**Gathering Water Lilies, by Peter Harry Emerson, 1886.**

## EARLY PHOTOS

A major exhibition celebrating Victorian photography goes on show at the National Museum of Scotland this summer.

Covering the period 1839 to 1900, the exhibition includes an early daguerreotype camera once owned by William Henry Fox Talbot; an 1869 photograph of Tennyson by Julia Margaret Cameron; a carte-de-visite depicting Queen Victoria and Prince Albert as a middle-class couple and an early daguerreotype of Niagara Falls.

Visitors can also see early photographs of countries ranging from Australia to Egypt plus stereoscopes and pictures from the Howarth-Loomes collection.

*Photography: A Victorian Sensation* runs at the National Museum of Scotland in Edinburgh from 19 June to 22 November.

► [nms.ac.uk](http://nms.ac.uk)

## MAJOR AWARDS

Photofusion in London has received major awards of nearly £200,000 from two UK funding bodies.

The photography resource centre has been awarded more than £95,600 by Arts Council England and over £99,000 by Children in Need. The money will support two initiatives: Future Focus, a one-year professional development programme for early career photographers; and Healthy Relationships, a three-year project for young offenders.

Future Focus will enable 100 photographers to join workshops by industry experts and receive mentoring by photographers such as Tom Hunter, Gina Glover and Simon Roberts.

Photofusion director Julia Martin said: 'We look forward to continuing to support emerging artistic talent, as well as using photography to help give young people a second chance in life.'

► [photofusion.org](http://photofusion.org)



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## NEWS

### EVE ARNOLD: MAGNUM LEGACY

Janine di Giovanni

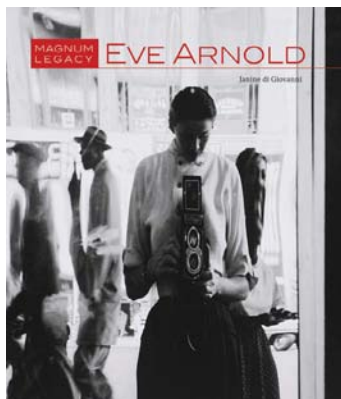
▣ Prestel  
▣ Hardback, £29.99

The first in a new series of biographies of Magnum photographers unearths the woman behind the amazing images Eve Arnold produced. A late starter – she only took up photography at the age of 38 – she went on to become a member of Magnum, travel the world taking pictures until well past an age that it would be expected, and produce some of the most compassionate photojournalism of our time.

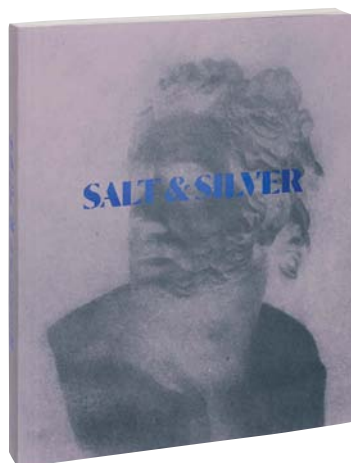
We are taken chronologically through her life and the beginnings of her late career to her friendships with famous names – Marilyn Monroe and Malcolm X among others – through her extensive travels and her intimate photo stories, all illustrated with her inimitable imagery.

If the rest of the series lives up to this first, it will definitely be worth collecting as a source of photographic history and superb inspiration.

Elizabeth Roberts



# ON THE SHELF



### SALT & SILVER

Wilson Centre for Photography

▣ Mack  
▣ Softcover with flaps, £35

reproduction, have an intriguing quality to them – it's not surprising that salt printing is now becoming the focus of many interested in experimenting with old processes. After the predictability of digital the instability of salt and silver must be fascinating.

Elizabeth Roberts

*'After the predictability of digital the instability of salt and silver must be fascinating'*

Sometimes a book touches something unexpected in you – almost before you've realised it. I went straight to the images to see if they could speak on their own. There were no captions, no clues beyond the title.

I was astounded to discover that the work needed nothing more. Not a reportage or documentary, more an exploration of the past through the present, it holds all the terror, all the pain and all the deeply felt emotion that surrounds the Armenian genocide by the Ottoman Turks in 1915.

Antoine Agoudjian, born in France in 1961 of Armenian grandparents who fled their country, was haunted by their stories and decided to visit the places and the people that surrounded the terrible events of the past. He travelled through Armenia, Georgia, Karabakh, Jerusalem, Lebanon, Syria, Turkey, Iraq and Iran.

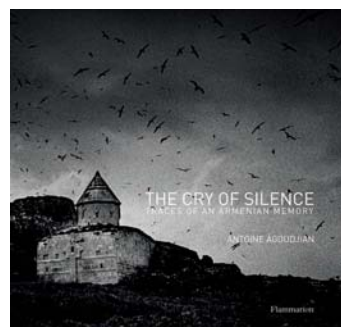
The grainy black & white (and some colour) images that resulted reveal much more than history – they are beautiful, terrible, humane, intimate and profound.

Elizabeth Roberts

With the resurgence of interest in alternative processes that has emerged in the last few years, and to accompany a major exhibition at Tate Britain (*Salt and Silver: Early Photography 1840-1860*), this book gives a remarkable insight into this era of photography that was until recently all but lost to history.

With an introduction by Simon Baker, curator of photography at Tate, and two roundtable discussions with some of the key curators, academics, historians and collectors of the photography world, we learn about the art of salt printing that emerged in the first 20 years of the invention of photography.

The pictures, even in



### THE CRY OF SILENCE: TRACES OF AN ARMENIAN MEMORY

Antoine Agoudjian

▣ Flammarion  
▣ Hardback, £50

### INFERNO: ALEXANDER MCQUEEN

Kent Baker with words  
by Melanie Rickey

▣ Laurence King  
▣ Hardback, £24.95

It was a legendary show – Alexander McQueen's *Dante* showing his 1996 autumn/winter collection held in a rundown church in London's East End – that became more of a performance, a drama invoked by the fashion designer, fed by his imagination and his melancholy.

Photographer Kent Baker's black & white images take us through the event backstage and out front, revealing the work and atmosphere, the performers and the clothes. It was a brave choice to shoot in black & white but one that enabled Baker to convey the feeling of the time and place that no colour image could.

While these are not images to everyone's taste they are interesting within such a genre – the reportage style shots being perhaps more intriguing than the more contrived, set up shots.

Elizabeth Roberts



*'It was a brave choice to shoot in black & white but one that enabled Baker to convey the feeling of the time and place that no colour image could.'*







## FEATURE

All images © Fausto Podavini

9  
B+W

# MiReLLa

On learning that an elderly couple dear to him had been affected by Alzheimer's, **Fausto Podavini** set out to document the disease through the eyes of the carer. The result is MiReLLa – an extraordinary look into the lives of an ordinary couple. Donatella Montrone interviews the Italian photographer about unconditional love in the face of dementia.





*'He chose to tell their story not as a voyeur watching the demise of an elderly man, but through the eyes of Mirella, whose love for Luigi never wanes.'*

◁ **A**n elderly couple walked into the coffee bar in Rome where photojournalist Fausto Podavini was having an espresso; as soon as he locked eyes with the woman and stole a glance at her rickety husband, he knew instantly that they had a cross to bear. Podavini says that watching the couple interact for those mere seconds was like reliving *MiReLLa*, a series he made about Luigi and Mirella, a 71-year-old Italian couple who, after 43 years of sharing a life together, are slowly, and ultimately, severed by Alzheimer's disease.

Podavini knew nothing about dementia on learning of Luigi's diagnosis, so he set out to understand the impact of this degenerative illness on not only Luigi but also on the 44 million people worldwide who are blighted by it. Luigi and Mirella were a couple like any other, says Podavini – parents, grandparents, their lives centred around one another and their family – and he wanted to somehow document the effects of the disease.

But while observing Mirella and the duty that kept her bound, Podavini understood that he was witnessing more than just an aged couple playing out their traditional marital roles – he was witnessing an

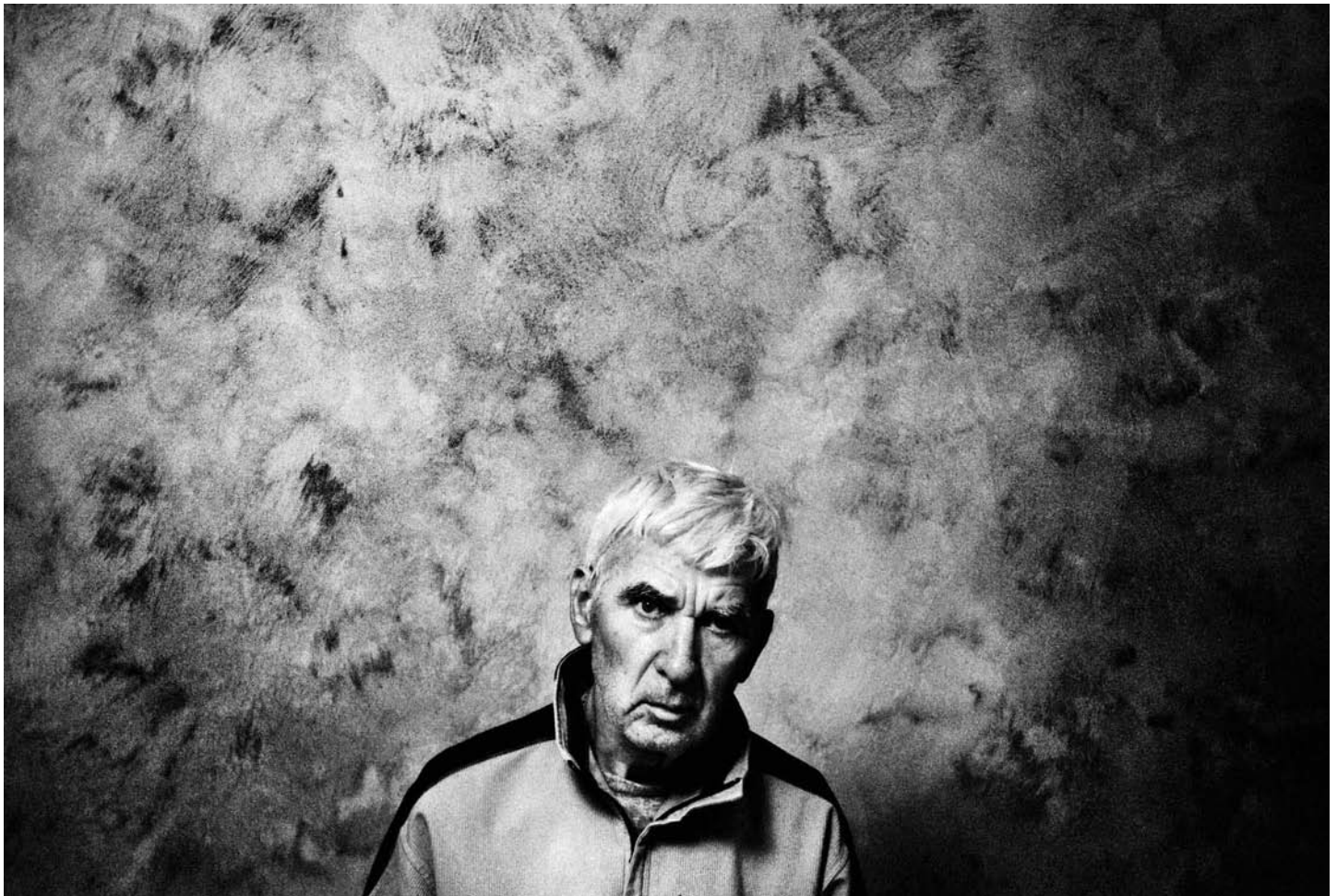
impenetrable union. So he chose to tell their story not as a voyeur watching the demise of an elderly man, but through the eyes of Mirella, whose love for Luigi never wanes. 'I simply asked them if I could photograph them,' says 41-year-old Podavini. 'It was a long process – for them and for me.' The series took four years: it began when Luigi was still somewhat cognizant and it came to an end with its natural conclusion, when he died. 'In that time, the camera became almost invisible, so I was privy to some incredibly intimate moments' – tender moments that belie the growing psychological chasm between them. >



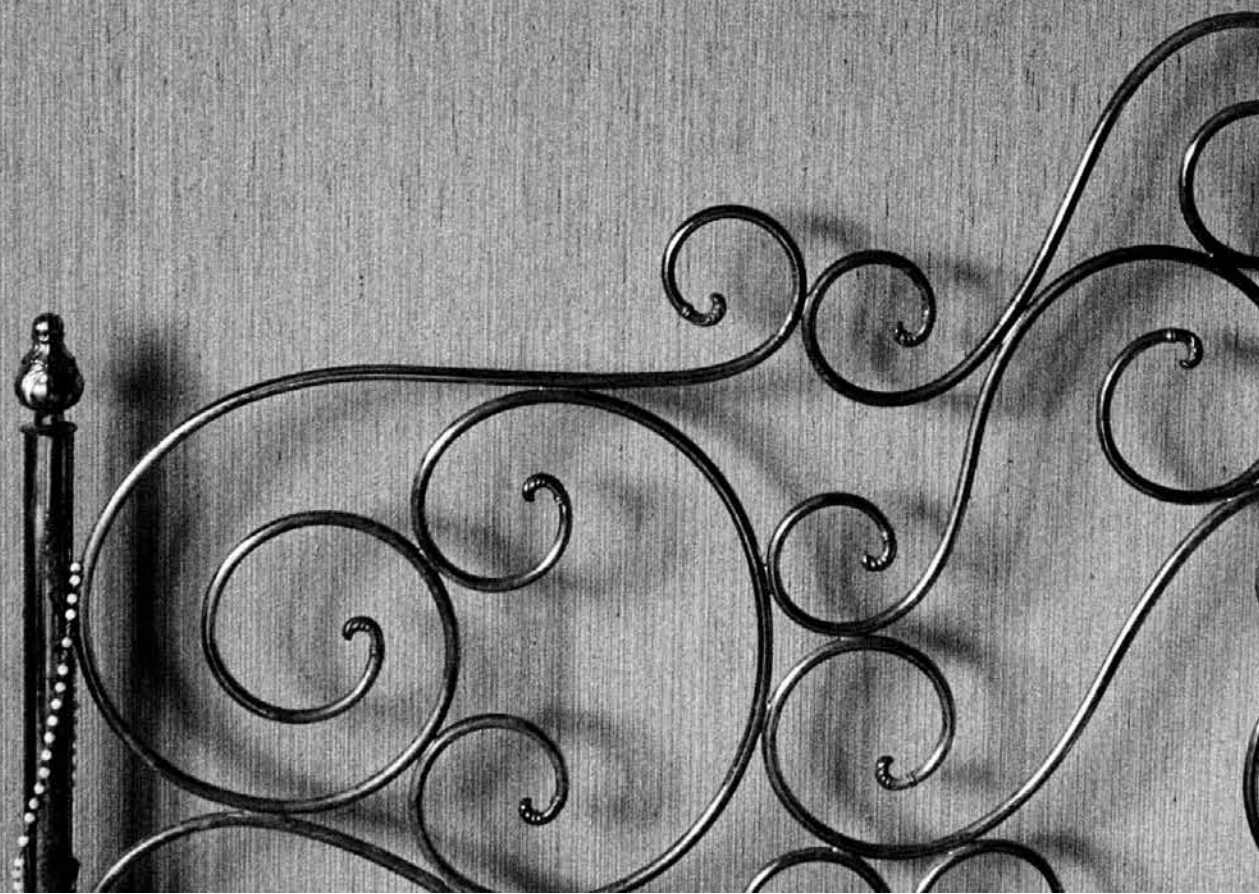
















Family loyalty and kinship have enormously influenced Podavini's work, having had a fairly traditional and religious upbringing in Rome, where patience was not only seen as a virtue by his parents, but also a sign of strength. 'My family taught me to consider things; they taught me to "wait". This way of seeing the world has certainly limited the damage that might have followed had I been driven solely by impulse.'

He describes his teens as intense and confusing, but also magical, with fond memories of playing Subbuteo with friends, sitting around a bonfire at summer camp listening to raspy crooners such as Vasco Rossi and Claudio Baglioni, discovering love for the first time – devastating, intoxicating love – and finding passion in photography. 'My father had a beautiful Pentax Spotmatic reflex – it gleamed in his hands. I always thought it was something for adults, so it never even occurred to me to ask if I could borrow it. I liked watching my father shoot with it and sifting through all the black & white photos he took. When I was 16 I plucked up the courage to ask if I could use it. The impression I had watching my father shoot with it all those years wasn't a million miles away from the way it made me feel holding it myself. I felt like an adult. I felt big, important. I remember the thrill and anticipation in the days that followed, waiting for my roll of film to be developed at the photolab.'

Photography quickly became Podavini's passion, but it was only when he landed a job as a photographer's assistant at 19, doing glamour shoots at a studio, that he became fascinated by patterns of light. He experimented with all genres of photography and put into practice everything he read about composition, exposure and focus, until he learned of a Roma gypsy camp tucked away in the region of Lazio. He set out to find them, to take pictures of them, and the result is a series of images that inadvertently capture the loneliness of a marginalised, displaced community, living in one of the most densely populated regions in Italy.

'I opened myself up to the people I was photographing because I understood that they – by allowing me to document their lives – were opening themselves up to me,' he says. 'This stirred something inside me that no other photographic genre had inspired until then, and it was at that moment that I understood the power of reportage.'

It's precisely this willingness to bare, and his genuine respect for his subjects, that has enabled him to capture the tender silence between Luigi and Mirella, in a series that has been on show in many countries >





◀ throughout Europe and won numerous awards, including First Prize in the Daily Life category at World Press Photo 2013.

Using a Nikon D700 and a Panasonic Lumix, he shot the series in monochrome. 'Black & white lends itself better to highlighting the intimate moments between them' – a kiss on the forehead, rinsing soap off Luigi's naked body in the shower, a gentle embrace. The intensity of those moments might have been lost, he says, had 'the viewer been distracted by the colour of their clothes, or the objects in their flat'.

Setting up the shots was often difficult, especially those taken while showering, because of the confined spaces that made wideangle composition impossible. So Podavini used available objects such as the bathroom mirrors to help capture fleeting moments otherwise hidden from view, and visible only in the couple's reflections. The results surprised even him during the editing stage. One image in particular, a shot

*'I opened myself up to the people I was photographing because I understood that they – by allowing me to document their lives – were opening themselves up to me.'*

of Mirella bathing Luigi under a cascade of water, freezes a moment in time, captured in Mirella's reflections from different angles in multiple mirrors. It is the one image in the series that perhaps best interprets the effects of Alzheimer's disease from the perspective of the carer: devotion on the one hand, bitter aloneness on the other.

Alzheimer's is not only a life-limiting disease, it's also life-shortening, and by the time Luigi passed away after six years of deterioration, Mirella, like most lover-

carers, was bereft and spent. But rather than conclude the series with images depicting the finality of death, Podavini brought the series to a close with an image fraught with ambiguity – that of two ceiling lights next to one another, one lit, one not. 'It's a matter of interpretation which light represents Luigi and which represents Mirella,' says Podavini.

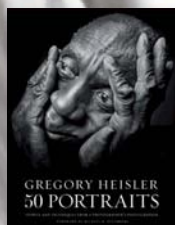
▣ **MiReLa** – is available as a book comprising 39 images, many of which have never been seen before. It is, above all, a love story, a ballad about the selfless devotion that comes from four decades of loving, unconditionally, the person Mirella promised to keep.

**MiReLa – A Story about Alzheimer's and Love** is available at Fausto Podavini's website, priced €24.

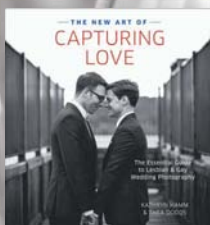
▣ [faustopodavini.eu](http://faustopodavini.eu)



# NEW PHOTOGRAPHY BOOKS



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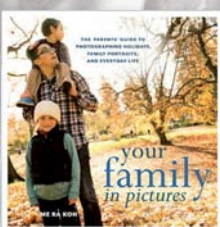
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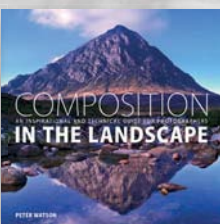
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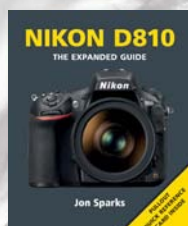
Quick Find Code: 22692  
Mastering Composition  
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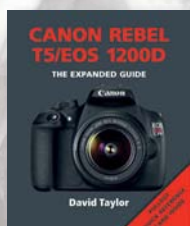
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Landscape  
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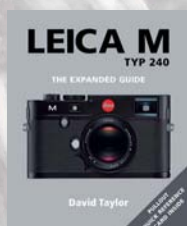
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by Leica Camera

## LONDON

## ALBUMEN GALLERY

10 June to 10 July

**California Beaches  
and West Coast Impressions**  
Online exhibition of Matthias Frei's  
landscape and street photography.

▣ [albumen-gallery.com](http://albumen-gallery.com)

BLACK CULTURAL  
ARCHIVES

To 30 June

**Staying Power: Photographs  
of Black British Experience  
1950s – 1990s**

Around 25 images are on show.

1 Windrush Square, SW2

▣ [bcaheritage.org.uk](http://bcaheritage.org.uk)

## ELEVEN

14 May to 18 July

## Anglia

New landscape pictures by  
Harry Cory Wright.

11 Eccleston Street, SW1W

▣ [elevenfineart.com](http://elevenfineart.com)

## GAZZELLI ART HOUSE

22 May to 27 June

**Alinka Echeverria:  
South Searching**

Combination of abstract photographs  
of natural subjects and raw  
documentary imagery.

39 Dover Street, W1S

▣ [gazelliart.com](http://gazelliart.com)

## HAMILTONS GALLERY

14 May to 20 June

## Noah's Ark

Cathleen Naundorf's elaborate  
fashion portraits.

13 Carlos Place, W1K

▣ [hamiltonsgallery.com](http://hamiltonsgallery.com)

## JAMES HYMAN GALLERY

2 to 13 June

## André Kertész in Europe

Collection of Kertész's work taken in  
Europe just before and after the Second  
World War. See page 40.

16 Savile Row, W1S

▣ [jameshymangallery.com](http://jameshymangallery.com)

## MEDIA SPACE

To 13 September

## Revelations:

## Experiments in Photography

Some of the first and rarest examples  
of scientific photography.

Exhibition Road, London, SW3

▣ [sciencemuseum.org.uk](http://sciencemuseum.org.uk)



Eugène Druet for Auguste Rodin, Monument to the Burghers  
of Calais at the Pavillon de l'Alma, 1900  
© Eugène Druet

RODIN, BRANCUSI, MOORE:  
THROUGH THE SCULPTOR'S LENS

22 May to 11 July

More than 50 vintage prints of Auguste Rodin, Constantin Brancusi  
and Henry Moore's sculptures.

## WADDINGTON CUSTOT GALLERIES

11 Cork Street, W1S ▣ [waddingtoncustot.com](http://waddingtoncustot.com)

NATIONAL PORTRAIT  
GALLERY

To 21 June

## Snowdon: A Life in View

Portraits of stars ranging from  
Laurence Olivier to David Bowie.

St Martin's Place, WC2H

▣ [npg.org.uk](http://npg.org.uk)

## NATURAL HISTORY MUSEUM

To 30 August

## Wildlife Photographer of the Year

Successful images from this  
year's competition.

Cromwell Road, SW7

▣ [nhm.ac.uk](http://nhm.ac.uk)

## PIANO NOBILE KINGS PLACE

To 19 June

## Altitude

Large format photographs of South  
American landscapes.

90 York Way, N1

▣ [kingsplace.co.uk](http://kingsplace.co.uk)

## PHOTOFUSION

29 May to 26 June

## Select/15

Four of the winning photographers from  
Photofusion's Select/14 competition.

17A Electric Avenue, SW9

▣ [photofusion.org](http://photofusion.org)

## PROUD CAMDEN

To 7 June

## New Order

The 1970s British rock band seen  
by Kevin Cummins.

The Horse Hospital, NW1

▣ [proudonline.co.uk](http://proudonline.co.uk)

## SOMERSET HOUSE

21 to 24 May

## Photo London 2015

Festival includes more than 70 of the  
world's leading photography galleries.

Strand, WC2R

▣ [photolondon.org](http://photolondon.org)

## TATE BRITAIN

To 7 June

## Salt and Silver:

## Early Photography 1840-1860

First UK show devoted to salted paper  
prints. See page 20.

Millbank, SW1P

▣ [tate.org.uk](http://tate.org.uk)

## THE LITTLE BLACK GALLERY

26 May to 20 June

## Boys

Tyler Udall's contemporary fashion portraits.

13A Park Walk, SW10 0AJ

▣ [thelittleblackgallery.com](http://thelittleblackgallery.com)

THE PHOTOGRAPHERS'  
GALLERY

To 7 June

## Deutsche Börse Photography

## Prize 2015

Includes B&W series by Nikolai Bakharev  
and Zanele Muholi.

To 5 July

## The Chinese Photobook

The history of Chinese photobook  
publishing from 1900 to 2014.

16-18 Ramillies Street, W1F

▣ [thephotographergallery.org.uk](http://thephotographergallery.org.uk)

## V&amp;A MUSEUM

To 1 November

A History of Photography:  
Series and Sequences

Pictures by Sally Mann, Sze Tsung Leong  
and Stephen Gill are among the selection.

To 24 May

Staying Power: Photographs  
of Black British Experience,  
1950s – 1990s

Around 50 images are on display.

Cromwell Road, SW7

▣ [vam.ac.uk](http://vam.ac.uk)

V&A MUSEUM  
OF CHILDHOOD

To 28 June

Hidden Identities:  
Unfinished

Yvonne De Rosa explores the lives  
and families living in hostile conditions  
in Bosnia and Romania.

Cambridge Heath Road, E2

▣ [museumofchildhood.org.uk](http://museumofchildhood.org.uk)

## WHITECHAPEL GALLERY

To 21 June

## Christopher Williams

More than 50 photographs from  
Williams' 35-year career.

77-82 Whitechapel High Street, E1

▣ [whitechapelgallery.org](http://whitechapelgallery.org)

EAST  
BEYOND THE IMAGE

5 to 28 June

## Winners Exhibited

Successful photographs from the  
gallery's Open Photo Competition.

To 28 June

## Rewind

Pictures by nine photographers  
exploring the theme rewind.

13 Red House Yard, Suffolk  
▶ [beyondtheimage.co.uk](http://beyondtheimage.co.uk)

## MIDLANDS

### COMPTON VERNEY

To 7 June

#### The Non-Conformists:

##### Photographs by Martin Parr

Magnum photographer's first major body of work. All images in B&W. Warwickshire

▶ [comptonverney.org.uk](http://comptonverney.org.uk)

## NORTH

### MILLENNIUM GALLERY

To 16 August

#### Taylor Wessing Photographic Portrait Prize 2014

Images from the prestigious international competition.

Arundel Gate, Sheffield

▶ [museums-sheffield.org.uk](http://museums-sheffield.org.uk)

### MUSEUM OF LIVERPOOL

To 6 September

#### L8 unseen

Large format images relating to race, culture and identity in Britain today.

Pier Head, Liverpool

▶ [liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

### MUSEUM OF SCIENCE AND INDUSTRY

23 May to 3 August

#### Open for Business

Nine of the world's leading Magnum photographers' pictures of contemporary British manufacturing.

Liverpool Road, Manchester

▶ [openforbusiness.uk.com](http://openforbusiness.uk.com)

### NATIONAL MEDIA MUSEUM

To 21 June

#### Drawn by Light: The Royal Photographic Society Collection

More than 200 pictures ranging from Fox Talbot to Martin Parr.

Little Horton Lane, Bradford

▶ [nationalmediamuseum.org.uk](http://nationalmediamuseum.org.uk)

### OPEN EYE GALLERY

To 23 August

#### Open

Work selected from the gallery's ongoing call for exhibition submissions that explore the theme of social portraiture.

19 Mann Island, Liverpool

▶ [openeye.org.uk](http://openeye.org.uk)

### TATE LIVERPOOL

To 7 June

#### György Kepes

Experimental photograms and photomontages.

Albert Dock, Liverpool

▶ [tate.org.uk](http://tate.org.uk)

### WALKER ART GALLERY

To 7 June

#### Only in England: Photographs by Tony Ray-Jones and Martin Parr

More than 100 pictures recording English customs and identity.

William Brown Street, Liverpool

▶ [liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

## SOUTH

### CHARLES HUNT CENTRE

15 to 20 June

#### Hailsham Photographic Society Annual Exhibition

Around 140 prints by Hailsham



Gil Scott Heron © Harry Papadopoulos

## WHAT PRESENCE! THE ROCK PHOTOGRAPHY OF HARRY PAPADOPOULOS

To 26 September

Images of late 1970s to early 80s British musicians.

### HAMILTON LOW PARK MUSEUM

129 Muir Street, Hamilton ▶ [streetlevelphotoworks.org](http://streetlevelphotoworks.org)



Photographic Society's members.

Vicarage Field, Hailsham

▶ [hailshamphotographicsociety.co.uk](http://hailshamphotographicsociety.co.uk)

## WEST

### AMERICAN MUSEUM IN BRITAIN

To 1 November

#### Spirit Hawk Eye: A Celebration of American Native Culture

Recent portraits of Native Americans.

Claverton Manor, Bath

▶ [americanmuseum.org](http://americanmuseum.org)

### EDEN PROJECT

To 23 October

#### People of the Rainforest

Six B&W images by Robin Hanbury-Tenison and Sebastião Salgado are displayed among the foliage in the Rainforest Biome.

Bodelva, Cornwall

▶ [edenproject.com](http://edenproject.com)

### M SHED

To 21 June

#### Open for Business

The British manufacturing industry seen by nine Magnum photographers.

Princes Wharf, Bristol

▶ [mshed.org](http://mshed.org)

### THE ROYAL UNITED HOSPITALS BATH

To 10 July

#### Landscape Collective UK

Inaugural exhibition from Landscape Collective UK photo group.

Coombe Park, Bath

▶ [lcuk.photo](http://lcuk.photo)



Witness  
© Roger Bamber

## EVERY PICTURE TELLS



To 14 June

Selection of photojournalist Roger Bamber's most celebrated images which highlight his distinctive style and wry humour.

### BRIGHTON PHOTOGRAPHY

52-53 Kings Road Arches, BN1 ▶ [brightonphotography.com](http://brightonphotography.com)

## WALES

### FFOTOGALLERY

6 June to 18 July

#### Jon Tonks: Empire

Present day pictures of Atlantic islands that were once part of the British Empire, including the Falkland Islands, St Helena, Tristan da Cunha and Ascension Island.

Turner House, Penarth

▶ [ffotogallery.org](http://ffotogallery.org)

## SCOTLAND

### GALLERY AT GLENGORM CASTLE

To 31 May

#### View of the West

Landscape photographs of the Hebrides by Samantha Jones.

Glengorm, Isle of Mull

▶ [wislandscapephotography.co.uk](http://wislandscapephotography.co.uk)

## NORTHERN IRELAND

### BELFAST EXPOSED

To 27 June

#### Unfathomable

Selection of Geert Goiris' landscape images of remote and unfamiliar places around the world.

23 Donegall Street, Belfast

### BELFAST PHOTO FESTIVAL

4 to 30 June

Festival includes an exhibition of successful images from the 2015 Open Submission competition.

21 Ormeau Avenue, Belfast

▶ [belfastphotofestival.com](http://belfastphotofestival.com)



# OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at [anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com) at least 10 weeks in advance.

## AMERICA

### APERTURE FOUNDATION

To 11 June

#### Playground

James Mollison's photographs of groups of children playing.

547 West 27 Street, New York

▢ [aperture.org](http://aperture.org)

### GEORGE EASTMAN HOUSE

To 6 September

#### In the Garden

Examples of how photography has been used to record the cultivated landscape.

900 East Avenue, Rochester

▢ [eastmanhouse.org](http://eastmanhouse.org)

### METROPOLITAN MUSEUM OF ART

To 16 August

#### Fatal Attraction

Images by Piotr Ukla ski; half of the selection will be from his Joy of Photography series.

1000 Fifth Avenue, New York

▢ [metmuseum.org](http://metmuseum.org)

### MUSEUM OF MODERN ART

17 May to 4 October

#### Art on Camera: Photographs by Shunk-Kender, 1960 to 1971

Selection of works created during the mid 20th century by duo Harry Shunk and János Kender.

17 May to 4 October

#### From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola

Pictures by two leading figures in avant-garde photography.

11 West 53rd Street, New York

▢ [moma.org](http://moma.org)

### PARRISH ART MUSEUM

To 26 July

#### Chuck Close Photographs

Around 90 images (from 1964 to present) created by the photographer – including his composite Polaroids and daguerreotypes.

279 Montauk Highway, New York

▢ [parrishart.org](http://parrishart.org)

### ROBERT MANN GALLERY

28 May to 15 August

#### Classic Works and Collaborations

Seminal works by avant-garde German photographer Ellen Auerbach.

525 West 26th Street, New York

▢ [robertmann.com](http://robertmann.com)

### THROCKMORTON FINE ART

21 May to 12 September



Shoe and Eiffel Tower, Paris, 1979

© Frank Horvat

## GERMANY

NEWTON. HORVAT. BRODZIAK

4 June to 15 November

Displaying images by three photographers, Helmut Newton, Frank Horvat and Szymon Brodziak, whose work lies at the intersection of fashion and portraiture.

**HELMUT NEWTON FOUNDATION** Jebensstrasse 2, Berlin ▢ [helmutnewton.com](http://helmutnewton.com)



#### Mirror Mirror...

Photographs of Mexican painter Frida Kahlo.

145 East 57th Street, New York

▢ [throckmorton-nyc.com](http://throckmorton-nyc.com)

## AUSTRALIA

### CENTRE FOR CONTEMPORARY PHOTOGRAPHY

To 26 June

#### Night Projection Window

In reaction to moving to Oakland, California, Greg Moncrieff treated his old colour transparencies. The results are on display.

404 George Street, Victoria

▢ [ccp.org.au](http://ccp.org.au)

### STATE LIBRARY OF NEW SOUTH WALES

23 May to 21 June

#### World Press Photo

Pictures by some of the world's leading photojournalists.

Macquarie Street, Sydney

▢ [sl.nsw.gov.au](http://sl.nsw.gov.au)

## CANADA

### NATIONAL GALLERY OF CANADA

To 30 August

#### For the Record: Early Canadian Travel Photography

Set of revealing historical images from the Library and Archives Canada.

380 Sussex Drive, Ottawa

▢ [gallery.ca](http://gallery.ca)

### STEPHEN BULGER GALLERY

To 20 June

#### Surveillance

Seminal works by André Kertész.

1026 Queen Street West, Toronto

▢ [bulgeryallery.com](http://bulgeryallery.com)

## FRANCE

### FONDATION HENRI

### CARTIER-BRESSON

To 26 July

#### HCB Award

Photographs by Patrick Faigenbaum – the winner of the 2013 HCB Award.

2 Impasse Lebourg, Paris

▢ [henricartierbresson.org](http://henricartierbresson.org)

### GALERIE ARGENTIC

To 20 June

#### The Idol Factory

Hand-retouched press photographs from 1910-1970.

43 Rue Daubenton, 75005 Paris

▢ [argentic.fr](http://argentic.fr)

## GERMANY

### JABLONKA GALERIE

To 28 September

#### Platon: Service

Pictures from British photographer's series *Service*, consisting of portraits of men, women and their families who serve their country, will be displayed

in the Böhm Chapel part of the gallery.  
Hahnenstrasse 37, Köln  
▣ [jablonkagalerie.com](http://jablonkagalerie.com)

## VITRA DESIGN MUSEUM

To 13 September

### Making Africa

Major show with works revealing contemporary African designs, including images by JD Okhai Ojeikere and Mário Macilau.

Charles-Eames Strasse 2, Weil am Rhein ▣ [design-museum.de](http://design-museum.de)

## HOLLAND FOAM

To 21 June

### Shifting Skies

Dutch painter Carel Willink's B&W photographs of the sky overlooking Amsterdam's famous Rijksmuseum.

12 June to 2 September

### Swinging Sixties London:

#### Photography in the Capital of Cool

Photographs by Norman Parkinson, Terence Donovan, John Hopkins, Eric Swayne and Philip Townsend are among the selection.

Dam Square, Amsterdam

▣ [nieuwekerk.nl](http://nieuwekerk.nl)

## DE NIEUWE KERK

To 5 July

### World Press Photo

Powerful images from the 2015 competition.

Dam Square, Amsterdam

▣ [nieuwekerk.nl](http://nieuwekerk.nl)

## HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 28 June

### Cor Was Here: The Adventurous Oeuvre of an Amsterdam

#### Photographer, 1936-2013

Major retrospective of Cor Jaring's photographs.

Keizersgracht 401, Amsterdam

▣ [huismarseille.nl](http://huismarseille.nl)

## NEDERLANDS FOTOMUSEUM

30 May to 23 August

### Faces

European portrait photography since 1990.

To 31 December 2016

### The Darkroom: Extraordinary

#### Stories from the History of

##### Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

▣ [nederlandsfotomuseum.nl](http://nederlandsfotomuseum.nl)



Boy Beach, Portugal, 1956

© Bill Perlmutter

## GERMANY

### EUROPE IN THE FIFTIES: THROUGH A SOLDIER'S LENS



To 17 July

Collection of B&W photographs by New York photographer Bill Perlmutter.

**GALERIE HILANEH VON KORIES** Belziger Strasse 35, Berlin

▣ [galeriehilanehvonkories.de](http://galeriehilanehvonkories.de)



Untitled 13

© Randa Mirza / courtesy of the artist and Galerie Taniit (Beyrouth-Munich)

## FRANCE

### PHOTO MED

28 May to 21 June

Photography festival celebrating the Mediterranean; pictures by B&W photographers Toni Catany, Edouard Boubat and Randa Mirza are among the selection.

Hôtel des Arts, Toulon ▣ [festivalphotomed.com](http://festivalphotomed.com)



## ITALY

### GALLERIA CARLA SOZZANI

10 June to 31 October

#### Fotografia Futurista

Around 100 photographs taken during Futurism – a 1920s Italian art movement that embraced advancements in technology and urban modernity.

Corso Como 10, Milan

▣ [galleriacarlasozzani.org](http://galleriacarlasozzani.org)

## VENICE BIENNALE

To 22 November

Variety of works on show; includes pictures by B&W photographer Helen Sear who is representing Wales at this year's event.

Various locations

▣ [labiennale.org](http://labiennale.org)

## RUSSIA

### ARTPLAY CENTRE OF DESIGN

15 May to 13 June

#### World Press Photo

Successful photographs from this year's competition on are display.

Nizhnyaya Syromyatnicheskaya 10

▣ [artplay.ru](http://artplay.ru)

## SWEDEN

### FOTOGRAFISKA

22 May to 13 September

#### On this Earth, A Shadow Falls, Across the Ravaged Land

Nick Brandt's powerful B&W series of endangered wildlife living in Africa.

Stadsgardshamnen 22, Stockholm

▣ [fotografiska.eu](http://fotografiska.eu)

## SWITZERLAND

### EDWYNN HOUK GALLERY

21 May to 10 July

#### Vis-à-Vis

New York based photographer Gail Albert-Halaban's fine art pictures of urban landscapes, mostly from Paris showing city's apartment buildings.

Srockerstrasse 33, Zurich

▣ [houkgallery.com](http://houkgallery.com)

## MONTE CARASSO

4 to 24 June

#### World Press Photo

Some of the world's most powerful photojournalism documenting this year's events from around the globe.

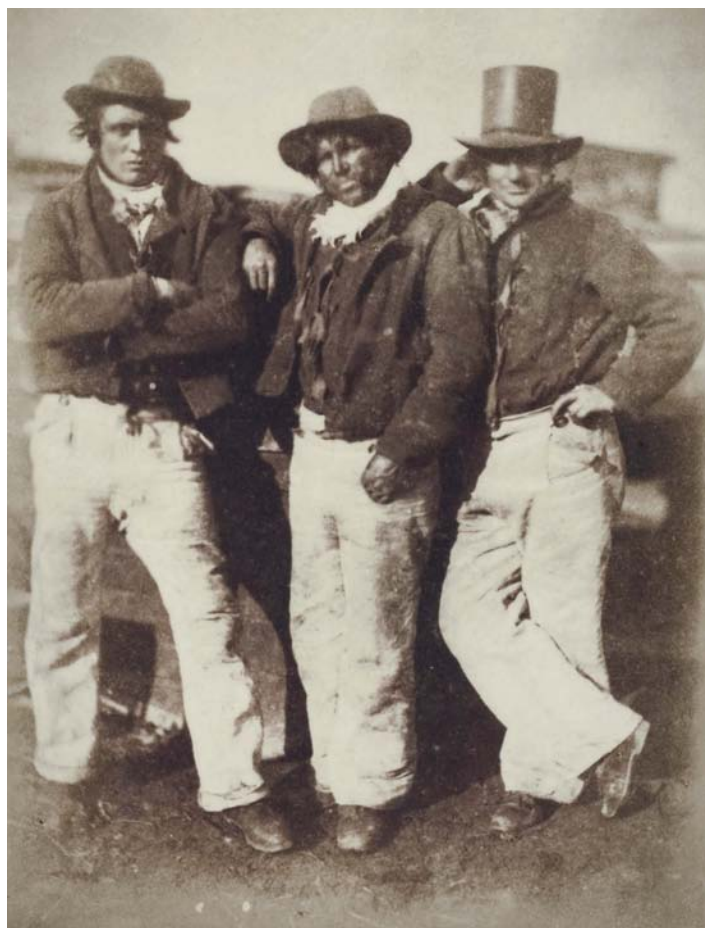
Srockerstrasse 33, Zurich

▣ [houkgallery.com](http://houkgallery.com)



## EXHIBITION OF THE MONTH

**Tate Britain's** latest show *Salt and Silver: Early Photography 1840 to 1860* aims to bring a somewhat forgotten photographic process back into the spotlight – and does so with every success. Anna Bonita Evans reports.



**Newhaven Fishermen (Alexander Rutherford, William Ramsay and John Liston) circa 1845 by DO Hill and Robert Adamson.**



**Madame Frénet et fillettes circa 1855 by Jean-Baptiste Frénet.**

The instant gratification we now have with DSLRs and smartphones can make us forget photography was once a process that took time, great skill and a range of specialised equipment. For a limited time, Tate Britain gives us the opportunity to see one of the earliest forms of photography in a pioneering new exhibition – *Salt and Silver: Early Photography 1840 to 1860*.

Contrasted with the 3D, hyper-real images we see in our ever-increasing visually saturated world, *Salt and Silver* offers a set of rare salt paper prints that are small and soft, textural and organic in appearance. Pictures created by

*'Rather than stiffly posed unsmiling subjects, or a romanticised and highly allegorical display, the pictures depict relaxed scenes of people going about their daily lives.'*



**Horse and Groom circa 1855 by Jean-Baptiste Frénet.**

the greats, including William Henry Fox Talbot, Roger Fenton and Linnaeus Tripe, are shown alongside work by photographers who are only just becoming recognised – such as Frenchman Jean-Baptiste Frénet.

All taken around 150 years ago, the images set themselves apart from preconceived ideas we might have towards Victorian photography. Rather than stiffly posed unsmiling subjects, or a romanticised and highly allegorical display, the pictures depict relaxed scenes of people going about their daily lives. Take for example Frénet's image of his wife and daughters playing with a doll, or DO Hill and Robert Adamson's documentary picture *Newhaven Fishermen*,



which shows three men standing casually in what could well be their local boatyard.

One individual who truly tested the limits of the medium was archaeological photographer and explorer John Beasley Greene. Embracing deep shadows and blown out highlights to give his pictures of Egyptian sites a more mysterious, otherworldly look, Beasley Greene was an innovator who creatively explored the photographic possibilities available to him. Although the medium was still in its infancy, it's interesting to notice how photographers of the time were already trying to diverge from quickly forming trends.

Invented in 1839 by William Henry Fox Talbot, salt printing is a process where the paper is treated with a salt solution and silver nitrate. A negative is then laid directly on top of the coated paper and exposed to sunlight. With a matt appearance and often warm reddish brown in colour, salt prints have a more natural aesthetic and chiaroscuro appearance (strong contrasts between light and dark) than some other traditional printing processes it was replaced by – such as albumen printing.

Despite having widespread appeal in the UK, Europe and beyond, salt printing's popularity was brief. Used from the late 1830s to roughly 1860, the printing processes' short lifespan plays to its favour in the selection exhibited at Tate Britain. Pictorial in style, the set is coherent regardless of it touching upon a variety of genres. Here we are presented with a thorough survey of this early photographic form.

Historic images are also within the collection, such as Roger Fenton's photograph of Captain Lord Balgonie taken during the Crimean War which is considered to be the first visual evidence of a soldier suffering shellshock.

Rarely seen because of their fragility, salt prints are highly susceptible to light. Taking this into consideration, Tate Britain



**Nelson's Column Under Construction, Trafalgar Square, 1844, by William Fox Talbot.**

has carefully designed and lit the gallery to accommodate the prints' sensitivity, while also

showing them off at their best. The result is a fine, concise and well put together display of

work by some of photography's earliest practitioners.

Co-curated by Carol Jacobi and Simon Baker in collaboration with the London-based Wilson Centre for Photography (where many of the prints on display are normally kept), *Salt and Silver* is the first UK exhibition dedicated exclusively to this printing technique. After visiting the Wilson Centre for Photography back in 2012, Carol Jacobi aimed to devise an exhibition solely consisting of salt prints. With her vision now a reality, this thought-provoking exhibition places salt prints in their own distinct category, rather than continuing to put them under the generalised term of historical photography.



**Statuette en Calcaire Type Chypriot 1858-65 by Auguste Salzmann.**

**SALT AND SILVER:  
EARLY PHOTOGRAPHY  
1840 TO 1860**

**... runs until 7 June at  
Tate Britain, London, Millbank,  
SW1P 4RG; [tate.org.uk](http://tate.org.uk)**



# AMERICAN CONNECTION

For New Orleans based photographer **Jennifer Shaw**, the simple toy camera was a means of introduction to and inspiration for photography – and, eventually, a memorable body of work. Susan Burnstine reports from the USA.

Toy camera photographers frequently revel in the occasional happy accident caused by unpredictable light leaks, curious spots, scratches, ghostly double exposures, ethereal blur and vignettes. Once in a while an artist emerges who consistently harnesses these stylistic flaws to produce a memorable body of work. One such artist is New Orleans based photographer Jennifer Shaw, who has created a heartfelt series entitled *The Space Between*, which displays honest, intimate slices of her family life and features her sons, Claudio and Mason.

Shaw's enchanting imagery resonates with emotion and humour without being saccharine or becoming overly sentimental. To achieve this, she says that she tries to capture moments in an honest way, the good and the bad, as they

naturally unfold. 'I don't ask my children to pose for me but keep a camera on hand, documenting in a fluid way so that it's just part of our experience. It's about me reacting to life rather than them reacting to the camera's presence.' She adds, 'I am very conscious of not wanting to veer too far into the sentimental and nostalgic with this subject matter, which is part of the reason I'm printing the images on crisp B&W paper, rather than split toning as I had with previous projects.'

Shaw first began using her mother's 110 and 126 format toy cameras when she was just a child. Later, during her junior year in college, she felt

creatively stuck so she returned to using the 126 which helped her get back to what she refers to as 'the basic joy of seeing'.

After moving to New Orleans and experiencing several Mardi Gras celebrations she wanted a simple beer-proof camera to take out on Fat Tuesday. As this was 1999, 126 film was no longer available, so she bought a Holga to experiment with. She says, 'It captivated me, and felt very aligned with my natural way of seeing the world, so I started using it more regularly until it eventually overtook my 35mm work.'

After purchasing two Dianas in 2003, she shot a few test rolls but set the cameras aside until 2008 when photographer Michelle Bates suggested they might effectively communicate how she sees the world. She began working with them again and found they were perfectly suited for her visual explorations of childhood and family, which later evolved into her series *The Space Between*.

In addition to documenting the lives of her sons, Shaw has been drawn to the fleeting and personal world that surrounds her – including the offbeat atmosphere of Mardi Gras, the fragility of nature and an emotional recreation of her experiences in the aftermath of Katrina in what later became her award-winning book, *Hurricane Story* (Chin Press, 2011). Shaw says that at the core of her work is the fact that she wants to share what she's experiencing. 'I tend

*'I tend to focus my camera on what is captivating me at that moment in time. I use photography as a way of understanding the world and understanding myself.'*



Battlefield



Pigeon



Bogue Chitto

to focus my camera on what is captivating me at that moment in time. I use photography as a way

of understanding the world and understanding myself.' Shaw teaches photography



Tricycle

part-time at a private girls' school where she teaches her students analogue photography and the magic of the darkroom. She is also one of the founding officers of the New Orleans Photo Alliance, which was formed in 2006 after Hurricane Katrina. She was involved in the daily workings of the alliance, but has taken a step back to focus on coordinating their month-long festival, PhotoNola, which is an endeavour that includes organising exhibitions, workshops, lectures, a portfolio review and a fundraising gala.

Currently Shaw continues to work her way through the past seven years of negatives to build on and refine *The Space Between* and constantly shoots new work. With all that is on her plate, she accepts that this series is a long-term project, which will be realised in book form when the time is right.

► [jennifershaw.net](http://jennifershaw.net)

## EXHIBITIONS USA

### AUSTIN

#### BLANTON MUSEUM OF ART

*Until 21 June*

Ralph Eugene Meatyard:  
*Wildly Strange*

► [blantonmuseum.org](http://blantonmuseum.org)

### BALTIMORE

#### BALTIMORE MUSEUM OF ART

*Until September*

Sara VanDerbeek

► [artbma.org](http://artbma.org)

### CHICAGO

#### CATHERINE EDELMAN GALLERY

*Until 3 July*

Ysabel Lemay: *Wonders*

► [edelmangallery.com](http://edelmangallery.com)

### DENVER

#### DENVER ART MUSEUM

*Until 20 September*

Barbara Bosworth: *Quiet Wonder*

► [denverartmuseum.org](http://denverartmuseum.org)

### NEW ORLEANS

#### A GALLERY FOR FINE PHOTOGRAPHY

*Until 30 June*

Jerry Uelsmann & Maggie Taylor:  
*Sir Analog and Lady Digital*

► [agallery.com](http://agallery.com)

### PITTSBURGH

#### CARNEGIE MUSEUM OF ART

*Until 28 September*

*She Who Tells A Story:*

*Women Photographers*

*From Iran and the Arab World*

Featuring Rania Matar, Jananne Al-Ani,  
Boushra Almutawakel and more.

► [blueskygallery.org](http://blueskygallery.org)

### PORTLAND

#### BLUE SKY GALLERY

*Until 31 July*

Gordon Parks: *Segregation Story*  
Samer Mohadad:

*Accomplished Visions – The Arabs*

► [blueskygallery.org](http://blueskygallery.org)

### STANFORD

#### ANDERSON COLLECTION AT STANFORD UNIVERSITY

*Until 31 August*

Leo Holub & the Artist Portrait  
Project: *Peaceful Presence*

► [anderson.stanford.edu](http://anderson.stanford.edu)







## FEATURE

All images © Pio De Rose

# A QUIET COLLAPSE

Italy was hit hard by the European debt crisis and by 2013 was in serious difficulty. Reacting to his home country in dire straits, photographer **Pio De Rose** created *Off on a Crisis*. He talks to Anna Bonita Evans.

25  
B+W

In 2013 Pio De Rose began *Off on a Crisis* – a personal photo project focused on his perception of Italy's changing financial, economic and political climate. Armed with a Nikon Coolpix P7100 camera (so he could photograph discreetly while wandering his local streets) Pio would walk until a scene echoing Italy's slow yet relentless decline unfolded before him.

Often positioning people small and at the bottom of the frame with the surrounding crumbling or derelict buildings as their backdrop, what Pio produced was creative, beautiful and full of meaning. Having interviewed Pio last year, I remembered how his unique way of exploring his nation's present issues made him stand apart from his contemporaries. Catching up with Pio recently he tells me how now, two years into *Off on a Crisis*, he doesn't see the series reaching a resolution anytime soon. >





*'I took a picture every time I saw a banal scene  
turning into a meaningful vision.'*

◀ **ANNA BONITA EVANS:** What drew you to using Italy's financial and economic crisis as a photographic subject?

**PIO DE ROSE:** *I was taking pictures when Italy's difficulties had already become a recurring theme in the media. While looking at the extensive and continuous coverage, I felt one key element was missing. The actual perception of the crisis seemed to always be absent and I wanted to know how it appeared to affect people's feelings and attitudes towards life.*

**ABE:** These pictures are more your interpretation of what's been happening in Italy rather than a straight documentation of the issues; what do you think this personal angle brings?

**PDR:** *I believe this approach was somehow necessary. I wanted to focus on my perception of the crisis rather than the crisis itself, so I decided to step away from the chaos of the riots and avoid documenting the protests and poverty. I kept revisiting urban environments I knew well in an attempt to depict the uncertainty, depersonalisation and anxiety that seemed to dominate my surroundings. Adopting a personal angle I feel helped me search out people's identities and hopes that seemed to have disappeared during this turbulent time.*



**ABE:** What is it that you want to reveal to people when they look at these pictures?

**ABE:** What research did you do before or during the project?

**PDR:** Together with looking at some psychological and sociological studies, I gathered figures about the crisis as they appeared in the news headlines – like the average number of retail outlets closing each day, changes in birth and suicide rates, and so on. Not only did this allow me to notice how the crisis was being presented in the media, but also stressed the juxtaposition between the almost ethereal nature of the economic and financial crisis and its very tangible consequences.

**PDR:** When I started this series I felt the risk of reducing the project to a rather literal collection of images, so I had to find a way not to simply record or describe the crisis. Given the project's personal angle, I soon realised I could not shoot with the intention to produce images that would then reveal something about the crisis to the viewers. Instead, I decided to photograph those scenes that seemed to reveal to me the sense of the crisis. Take for instance the photograph showing an unsettling presence of a blurred demon-like figure looking at the camera while walking towards what looks like a hangman's noose. This could be my personal attempt to visually explore the dramatic rise in suicide rates in Italy. I did not take any of these photographs in order to reveal something however, it is rather the other way around: I took a picture every time I saw a banal scene turning into a meaningful vision. ›





◀ **ABE:** You started the series two years ago; do you think your attitude towards the subject has changed at all?

**PDR:** *In a word? No. In fact, depending on how Italy's conditions change in the near future, this series could well be a work in progress.*

**ABE:** Is there a particular element to how the project has unfolded that interests you the most?

**PDR:** *The way this project has developed constitutes something that is rather unusual and definitely unseen in my previous projects. I usually choose in advance (typically while researching the subject) what locations I'll visit. For Off on a Crisis I kept revisiting those places I knew so I could see when even the subtlest changes were obvious.*

**ABE:** Your other celebrated project, *Dei Paesi*, looked at another crisis Italy has encountered (earthquakes – see *B+W* 164); do you think photographs have the power to help change such national issues?

**PDR:** *Even if photographs had such a power, I am not sure whether changing similar national issues would ultimately be the most immediate, direct and decisive reason for me. I believe that photographs, way before being able to change such national issues, need to be able to convey those lesser-known and yet very meaningful angles that can effectively contribute to describing our present condition.* ▶















◀ **ABE:** Why do you think you use these issues as photographic subjects?

**PDR:** *My personal projects always represent the best opportunity I have to better understand and to deepen what fascinates me the most about life. Even if projects like Dei Paesi and Off on a Crisis do focus on two of the most dramatic issues affecting people's lives in Italy today, this common element is definitely not what defines my research. From older works like Aquaria, The Blue Glass Landscape to the most recent Moscow; Two Days in The Great Woods, my projects have always started as a personal attempt to explore those portions of reality that seemed to become somehow more revealing. There is always some sort of simple, striking and even unexpected intuition that keeps generating the need for me to explore life through photography.*

To see more of Pio's work, go to [pioderose.com](http://pioderose.com)

*'My personal projects always represent the best opportunity I have to better understand and to deepen what fascinates me the most about life.'*



YOUR B+W

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32  
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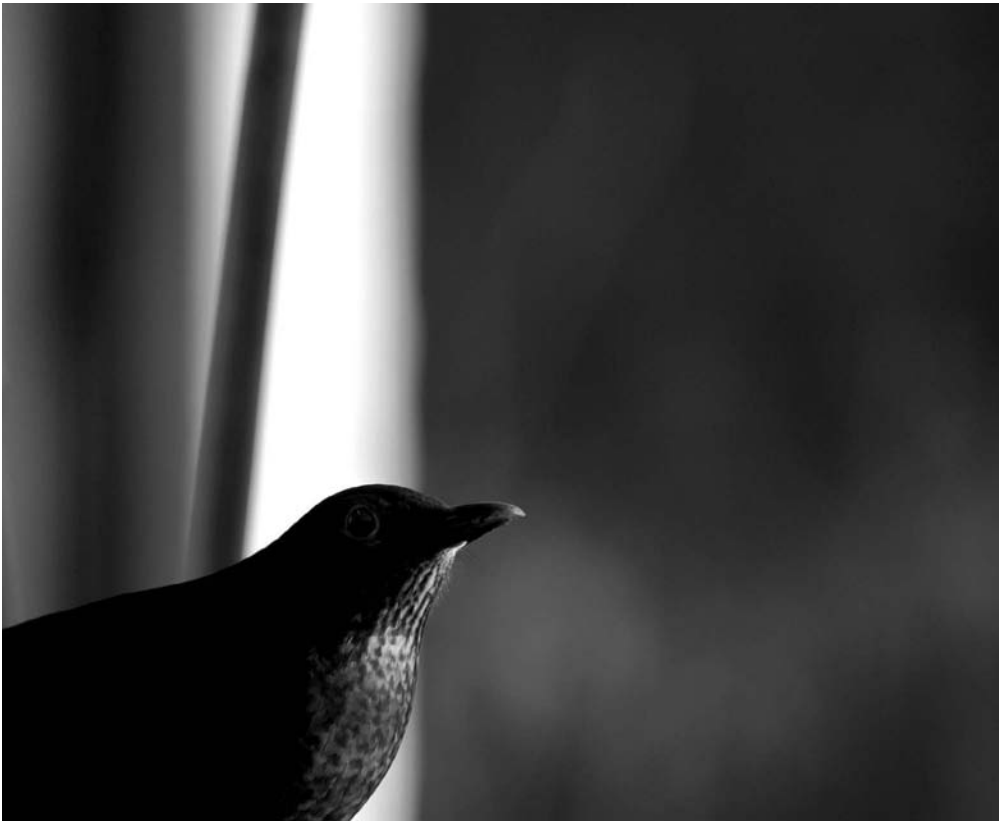
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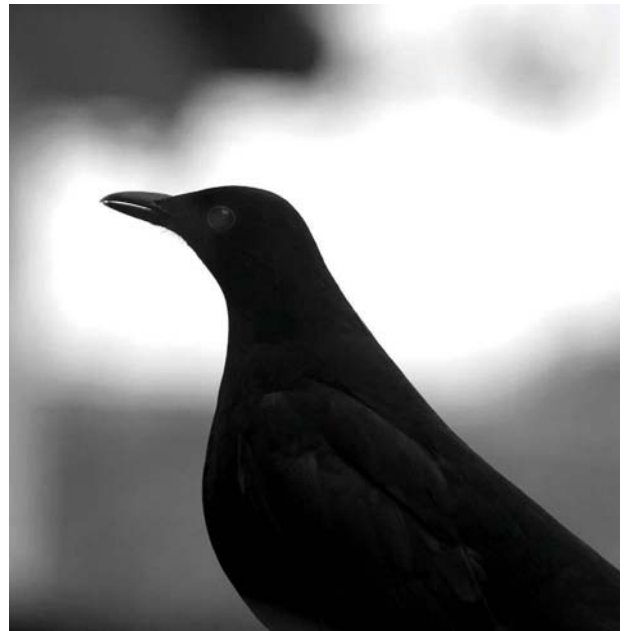
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Dale, has over 30 years of experience in the photographic trade. Even though photography has changed hugely in the last few years he still has a soft spot for the more traditional sort of equipment, along, of course, with modern cameras and lenses. He is particularly interested in the more serious equipment that's out there. Studio lighting, darkroom equipment, slide projectors and tripods are of particular interest, but he will consider pretty much anything! If you do have any equipment, and you're not sure if it has any value, please feel free to give Dale a call. He will be more than happy to have a chat and give any advice that he can.

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## PHOTO PROJECT WINNER

**Paul Mitchell** is this month's winner with his evocative pinhole imagery of the sea and its environs. Paul wins a £100 voucher from Hahnemühle. Turn to page 66 to discover this month's project.











## FEATURE

All images © The Estate of  
André Kertész 2015, Courtesy  
James Hyman Gallery, London

# KERTÉSZ IN EUROPE

In terms of sheer artistry and influence on generations to come, there has been none to match that of **André Kertész**. This month the James Hyman Gallery offers us a unique insight into his work. Elizabeth Roberts reports.





Cecil Beaton's studio, 1948.



Budapest, 1971.

Born in Hungary in 1894, André Kertész is today considered one of the seminal figures of 20th century photography, but the way forward for him was not an easy one. After graduating from university, and encouraged by his middle class family, he took a job in the Budapest Stock Exchange. His heart was not in the job but it did provide him with the wherewithal to support his widowed mother – and to buy his first camera.

In 1914 he was drafted into the Austro-Hungarian army and it was during this time that he first showed signs of being an innovative and serious photographer. His ability to make images from simple everyday subjects and the humanity that was at the heart of his work had begun to come to the fore.

Although by 1918, when he was released from the army, he had started to sell his work to magazines, he still needed a stable

income and returned to the Stock Exchange where he remained for seven years. But in 1925, against his family's wishes, he moved to Paris and became a freelance photographer, where he associated with some of the most important artists of the day.

By 1927 his work was being recognised

and he had his first show. He achieved a quiet success during the years that followed. However, by 1936 his mother had died and he was married to Elizabeth – and with the threat of World War II beginning to loom he made the decision to move to New York where he stayed for the rest of his long life.

*'He was no longer at the heart of an artistic community, and unable, because of the war, to return to Paris, Kertész found his work barely recognised.'*



Budapest, June 11, 1971.





Budapest, Hungary.

The move, however, was not an immediate success. He was no longer at the heart of an artistic community and – unable to return to Paris because of the war – he found his work barely recognised. But, finally, in 1964, the curator at the Museum of Modern Art, John Sarkowski,

gave him a one-man show. It was the beginning of a period of due recognition, with his work being shown in leading institutions worldwide and, in 1983, the French government awarded him the Legion of Honor. A year later he died, at the age of 91, leaving behind a vast body of work that is revered as one of the greatest there

has been in the history of photography.

This spring the James Hyman Gallery in London, in collaboration with the estate of André Kertész, is showing some of his least-known work, taken from the time he spent in Europe. The gallery says: 'Although it is often assumed that after Kertész moved to New York he seldom travelled, he did in fact return regularly to Europe from 1948 to 1984.' The work showing in the exhibition promises new insights into the development of an artist none of us will forget.

## ANDRÉ KERTÉSZ IN EUROPE

...is on from 13 May to 13 June at the James Hyman Gallery, 16 Savile Row, London W1S 3PL; 020 7494 3857; jameshymangallery.com



London, 1980.



Self-Portrait, 1926.









FEATURE

All images © William Meyers

## A WANDERER IN THE BOROUGHES

In an extract from  
**William Meyers'** new  
book *Outer Boroughs: New York  
Beyond Manhattan*, Vicki Goldberg  
looks at how the photographer  
journeys through the streets  
of the city, looking, seeing  
and photographing.

**Concourse Village, Bronx,  
October 3, 2006.**





Mill Island, Brooklyn, March 16, 1999.

For more than two decades, William Meyers took the subway from his home in Manhattan to random stops in Brooklyn, the Bronx and Queens, or went by ferry to Staten Island, in order to photograph. As he walked the unfamiliar streets, he gave himself instructions. ‘The mantra I kept repeating to myself,’ he says, ‘was, “What am I seeing? What am I seeing?” The critical part of the exercise was to not be as concerned with taking a picture, as with letting the picture take me.’

Born in 1938, Meyers only took up photography seriously in the 1990s but was already well acquainted with paragons of 1960s New York City street photography like William Klein, Garry Winogrand, Joel Meyerowitz *et al.* They all focused on

*‘Meyers preferred pause and quiet, and emptiness, and darkness when it spoke eloquently...life in the slow lane and the after hours.’*

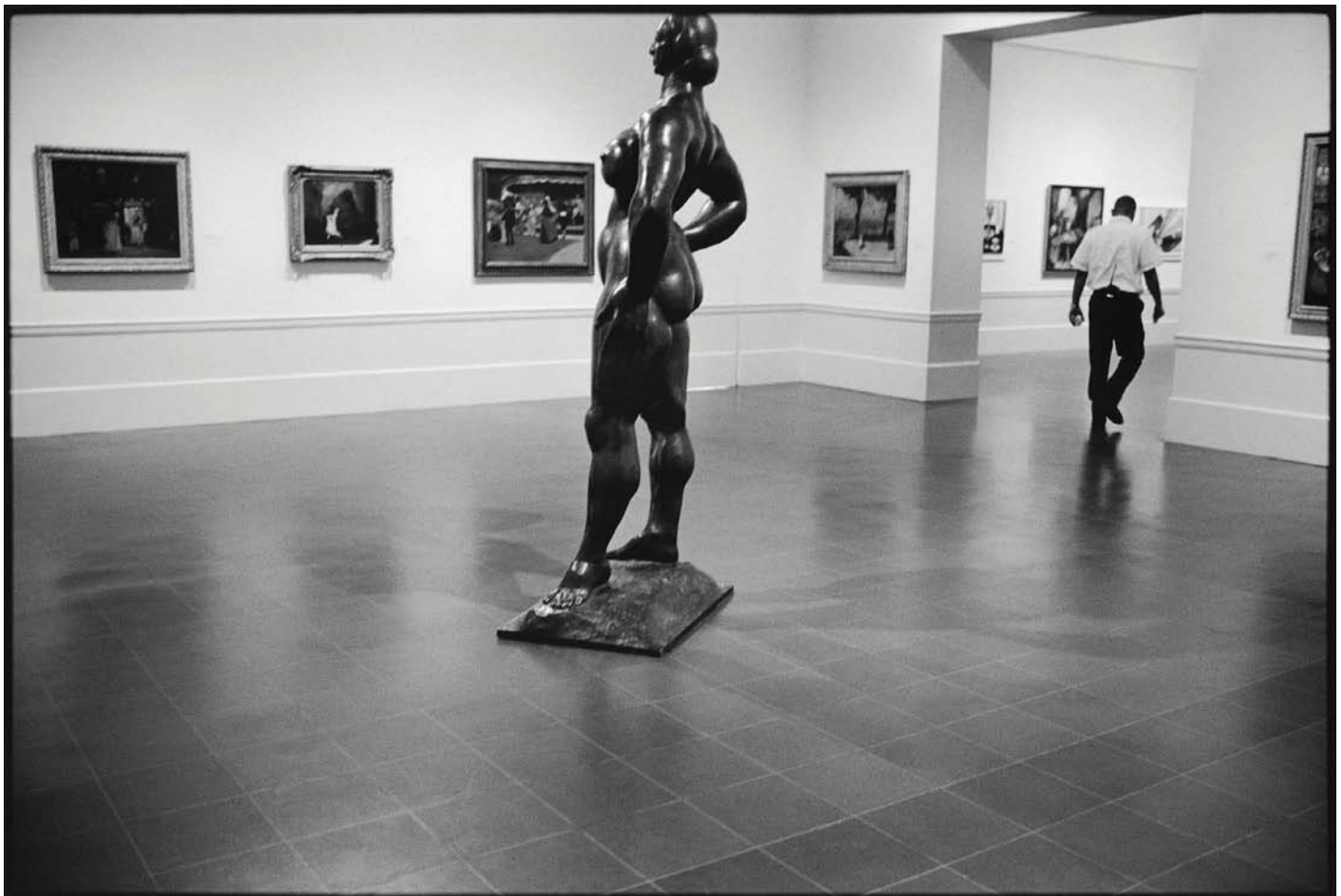
Manhattan almost exclusively, though the other boroughs are New York City too; all five were incorporated in 1898. A few earlier street photographers did know the outer boroughs, a prime example being Bruce Davidson’s 1959 Brooklyn Gang, but those four boroughs have been explored more often in literature than in photography. Street photographers in the 1960s feverishly pursued the frenetic movement, the imbalance and unforeseeable conjunctions

in the modern city that only a small, fast camera could stop. Meyers’ temperature and temperament were cooler. Whereas their cameras had concentrated on what most eyes were too slow to notice, Meyers was interested in what most eyes had not bothered to linger on.

Though he is perfectly capable of catch-me-if-you-can photography, Meyers preferred pause and quiet, and emptiness, and darkness when it spoke eloquently...life in the slow lane and the after hours. In the outer boroughs, out where Manhattan ends and a less expensive, less world-famous life begins, there were, and are, tangled knots of hustle and screeching traffic, as well as tourist sites like Coney Island and museums. Meyers took roads less travelled by and pictured – perhaps went looking for – an essentially stable world. >

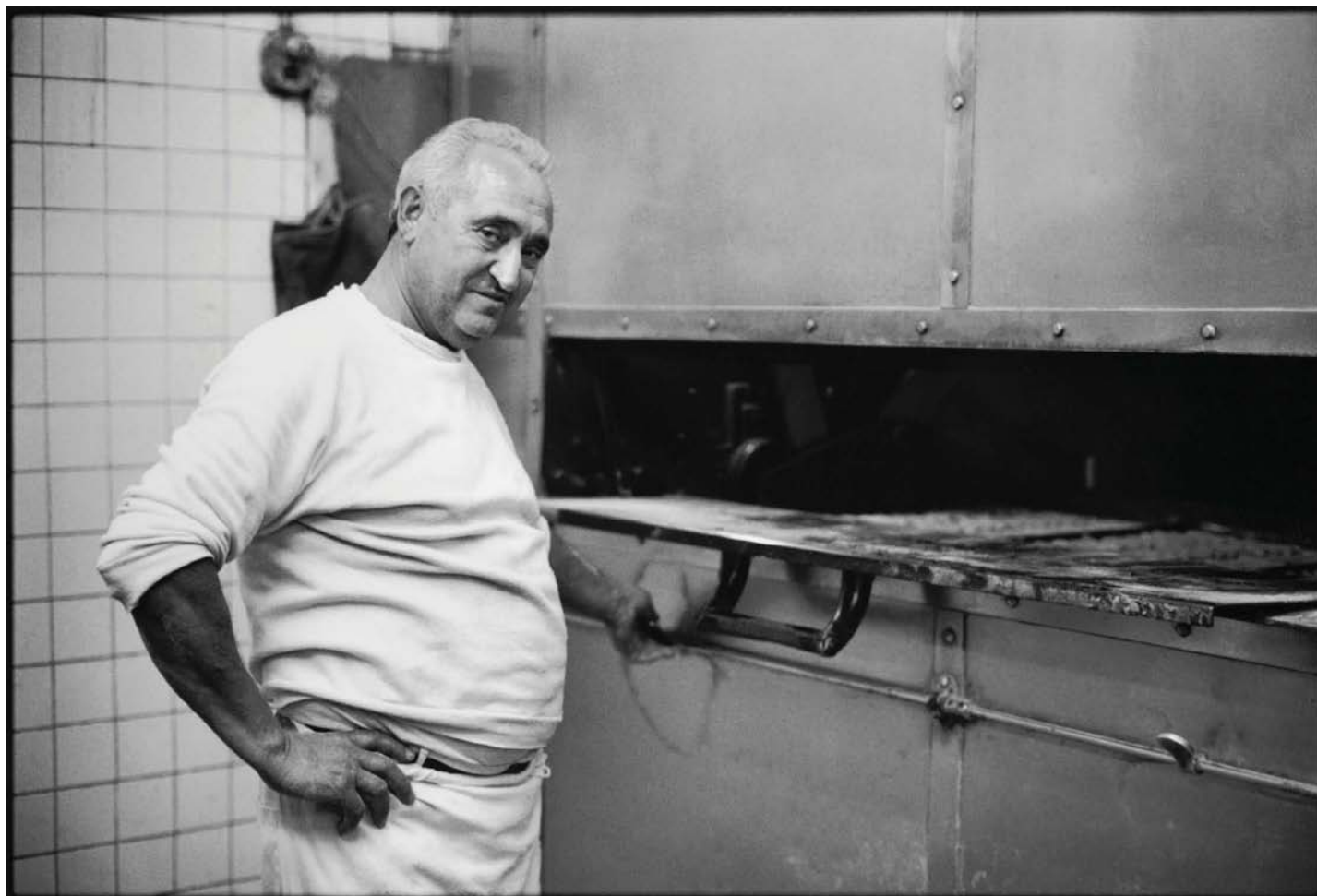


Van Wyck Expressway, Queens, June 30, 2004.



Brooklyn Museum of Art, Prospect Heights, Brooklyn, August 13, 1998.





Belmont, Bronx, December 5, 1990.

Outer Boroughs is not a social document (or no more of one than any extended record of a certain time and place), but a collection of one-minute love affairs and multiple gambles won: anecdotes about a photographer's eye. Meyers has duly noted certain elemental facts, such as the modest height of so many buildings in Queens, or the ethnic mix of Williamsburg, in Brooklyn. But his tale, his text, is a series of journeys into unfamiliar territory.

Meyers wandered along out of the way and what might be called ordinary streets wherever his feet, his eyes, his curiosity suggested, looking for the quietly arresting sights that are generously provided to those prepared to recognise them. Of course, photographers, like baseball players, can't count on perfect pitches or home runs every time out, and every viewer of images calls

the shots like an independent referee; still, a camera's good hits add up.

Meyers' subjects and approaches range widely, as befits the journey and its intent. He can take flat frontal and classically symmetrical views as well as tipsy or distorted compositions or see the humour in unpremeditated juxtapositions.

When he courts the night, Meyers is quite at home with unreadable depths of darkness, barely fathomable mysteries and exclamation points of light (he also savours the inky patches that defy definition during the day; saturated blacks come naturally to him). When the sun goes down he invests heavily in night's eclipse and risky ambiguities, all the while treasuring the tricky flares the lens concocts. He must like strangers too, for the people who agree to pose for him offer the momentary happiness and friendship of trusting subjects, glad to be thought worthy of being recorded.

## OUTER BOROUGHS NEW YORK BEYOND MANHATTAN



WILLIAM MEYERS

OUTER BOROUGHS:  
NEW YORK BEYOND MANHATTAN  
Published in hardback  
by Damiani at £30.



Sheepshead Bay, Brooklyn, July 1, 2001.



Greenpoint, Brooklyn, August 19, 1998.



## A MODERN EYE

Shoair Mavlian, assistant curator of photography at Tate Modern, looks at the work of **Paz Errázuriz** – a Chilean photographer whose stand against censorship and a repressive regime gave voice to the marginalised groups she photographed.

All images © Paz Errázuriz

In recent years Tate's collection has been expanding its reach beyond the realms of Europe and North America to gain a more global perspective. Similarly, our photography collection aims to reflect this global reach, meaning we are researching work from many far flung corners of the globe. One of my personal areas of interest is Latin American, due to its rich history of photography. It was while undertaking research into Latin American photography that I came across the work of Chilean photographer Paz Errázuriz.

Born in Santiago, Chile, in 1944, Paz Errázuriz is an important figure in the development of documentary practice and street photography in Latin America. Primarily a self-taught photographer, Errázuriz began her practice during a turbulent time in Chilean history, while the country was under the military dictatorship of General Augusto Pinochet, who took power in 1973 and ruled for 17 years. In 1981 Errázuriz and several other photographers formed the Association of Independent Photographers (AIF). In opposition to the censorship imposed by the dictatorship at the time, the group often took to the streets with their cameras and sought to engage with and document sections of society that had been marginalised under the military regime.

Engaging in a more subtle, contemplative form of documentary practice, Errázuriz focused on individual groups of people that had either been pushed to the margins of society or specifically targeted by the regime. She photographed a wide variety of subjects, including circus performers, ›

Left **Evelyn, Santiago.**

Opposite top **La Palmer, Santiago.**

Opposite bottom **Macarena, Santiago.**





*'Errazuriz began her practice during a turbulent time in Chilean history, while the country was under the military dictatorship of General Augusto Pinochet.'*







Evelyn, Santiago.

Opposite Carol, Santiago.

◀ wrestlers, residents of mental institutions and prostitutes. After photographing a group of female prostitutes in the brothel La Palmera, Errázuriz became aware of an underground community of transvestites and

began the series *Adam's Apple*. The series, shot between 1982 and 1987, was a collaborative project with journalist Claudia Donoso and chronicles the lives of a small group of male transvestites working in

brothels in and around Santiago and Talca. Both Errázuriz and Donoso built up trusting relationships with the group as they returned to photograph them over an extended period of time, resulting in a sense of

intimacy and closeness present in the images. The series shows a mix of both the spontaneous and the posed, revealing an in-depth understanding of the subjects and the narrative of their lives which Errázuriz portrays.



Susuki and Andrea Polpacico, Talca.

After completing the body of work, Errázuriz didn't immediately exhibit the series. Instead, *Adam's Apple* was first published as a photobook by the experimental Chilean publisher ZONA and was released during the final days of the Pinochet regime. Testament to the political climate at the time, on the day of its launch the photobook was rejected by most bookshops in Santiago and only one single copy was sold. The interviews gathered by Donoso over the years formed an important part of the work and accompanied the images in the photobook, helping to highlight the victimisation and struggle endured by the individuals, and to give them a voice.

A selection of works from the series *Adam's Apple* is currently on display at Tate Modern,

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**In the 1970s Susan Meiselas made black & white work documenting specific groups of people living on the margins of society. In *Carnival Strippers* (1971-75) Meiselas photographed and interviewed women who travelled around regional towns performing striptease shows in small town carnivals in the United States. The series was published as a photobook in 1976.**

paired with work by iconic American photographer Lisette Model (1906-83). The display, titled *Close up: Identity and the Photographic Portrait*, seeks to examine different approaches to documentary and portrait practice. Model often took her close up images of people on the streets of Paris and New York without the subjects' permission. She was inconspicuous, and many people either were not aware or didn't care about her presence. This approach resulted in a variety of street and documentary portraiture of people from all walks of life, photographed going about their daily activities. This is in contrast to Errázuriz, who spent extended periods of time with her subjects, often documenting them over several years. This in-depth approach was crucial to Errázuriz's aim of exposing the narrative of the lives of those living on the margins, to tell the story of those who the regime had attempted to forget.

ON AT TATE  
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***Close-up: Identity and the Photographic Portrait* is on display at Tate Modern until September on Level 2: Poetry and Dream.**





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If you would like an EXHIBITION or EVENT included in Black+White Photography please email Anna Bonita Evans at [anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com) at least 10 weeks in advance. If you have a NEWS story that you think would interest readers please email Mark Bentley at [markbe@thegmcgroup.com](mailto:markbe@thegmcgroup.com).

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Have you been working on a photo project inspired by Tim Daly's monthly feature or have you created your own? Either way send it to us when it's complete and you could win a £100 voucher from Hahnemühle.



Hahnemühle

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## B&amp;W FILM SERIES:5

All images © Eddie Ephraums

For **Eddie Ephraums**, learning not to react to the subject but to pre-visualise and work towards the finished image is just one aspect of his journey from digital back to film. It's a lesson fraught with hazards...



**M**y wife and I watched the classic Fred Astaire and Audrey Hepburn film *Funny Face* the other day. Astaire was playing a 1950s New York fashion photographer and Hepburn the model he discovers. As photography is central to the film you'd think the photographic scenes would be plausible, but no, this was Hollywood. On one occasion Astaire's camera assistant pulls the 10x8 film darkslide cover only half way out before the shot

## THE POTTER'S STUDIO

**For me, the subject of the 10x8 image is as much the clay-splattered studio door as the wheel and bowl. I want to emphasise this when I return to take the potter's portrait. Interestingly, the area of a 10x8 negative is greater than an entire 36 exposure roll of 35mm film, enabling a 5.3x4.25m print to be made from a single 10x8 4000dpi scan. Now there's a thought...**

*10x8 negative: Shen Hao camera with 300mm f/9 lens, developed in Kodak XTOL*

*35mm negative: Leica II with 50mm, f/3.5 lens, Foma ISO 200, developed in Prescysol EF*

is exposed. Didn't someone check for continuity errors? The acclaimed photographer Richard Avedon consulted on the movie.

A few days later the joke was on me. Working with my 10x8 camera for the first time in ages, I pulled out the wrong darkslide

cover – not the one facing the lens, but the opposite one facing the light. The film was instantly fogged. A photographer friend watched me do this. He laughed as much as I did during the movie.

But there is a slightly serious message to *Funny Face*. Astaire's

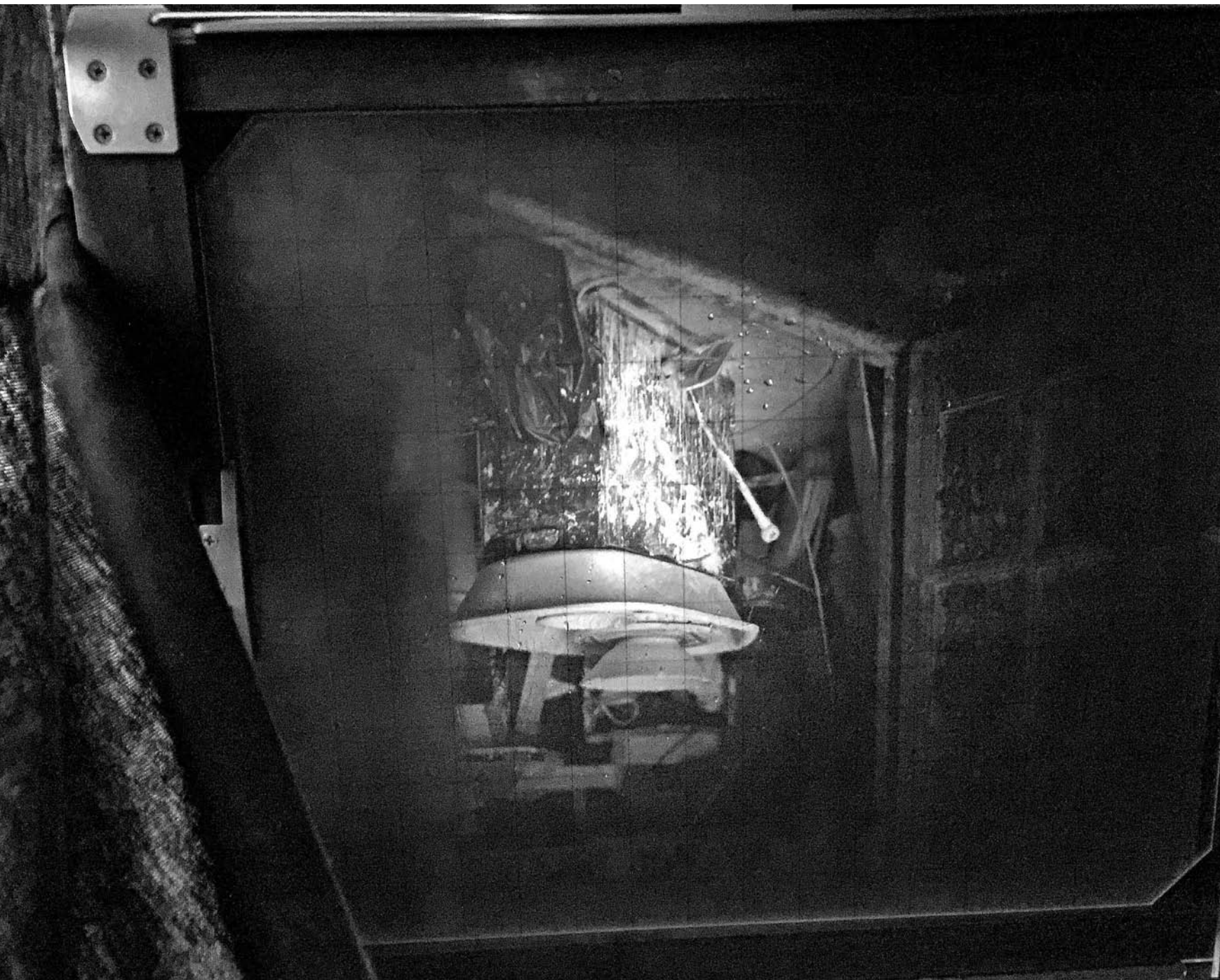
character (loosely based on Avedon) is looking for a new type of fashion model, who can 'think as well as she looks'. He found her in Hepburn. Now, as I work with a 10x8 again, I am especially reminded of this need to think as well as to look. By this I mean not just to look at a subject and visually react to it – a 10x8 camera is too slow for that – but to think about the image I want to create and how I want to make it look. I'm wondering just how many of my digital images are based on my reaction to a situation, rather than on creatively thinking ahead? >

Working a 10x8 takes two hands – tricky when you need a third one to hold an umbrella. Here the camera is pointing down at the potter's wheel, with the lens panel and rear standard positioned vertically to eliminate converging verticals. A geared tripod head, like this Manfrotto one, is essential for adjusting the composition.

*Fuji X100 with 35mm f/4 lens, ISO 1000*







#### GROUND GLASS IMAGE

**This is the upside down, back to front image on the ground glass 10x8 screen. While we can easily turn *B+W* magazine the right way up, to assess how the composition looks, it's not so easy to upturn a 10x8 camera. However, the inverted image is a useful compositional aid. It no longer makes sense and we see the subject more simply as an arrangement of shapes, tones, patterns and textures.**

*iPhone 6Plus*

To give an example. A potter friend of my wife asked me to take her portrait. Great, I thought, I'll use the 10x8 and take my Fuji X100 camera as a back-up. There was no room for the 10x8 or me in her tiny garden studio and before I could even begin to think how to creatively solve this problem, she threw a lump of clay on the wheel and set to

work. I grabbed the Fuji, stuck my head inside the door and tried to play photographic catch-up as she rapidly finished the bowl. We then had a few minutes to review the images before she left for a meeting. What about my hopes of making

a meaningful 10x8 portrait?

After she left, I stayed on to develop an idea for a 10x8 portrait at a later date. The only place to position the camera was outside the studio in the wet. The rain trickled down my neck, it got onto the lens and behind

the ground glass screen, which immediately steamed up under the darkcloth. An hour later I had worked out and composed the shot – the time it took Astaire and Hepburn to fly to Paris, see the sights, her to do an incredible jazz club dance, both of them to do a fashion show, and fall in love. My 10x8 photography has some catching up to do – and I still can't dance.

#### WHERE TO BUY

Prescysol EF is available from [monochromephotography.com](http://monochromephotography.com)  
Foma film is available from [silverprint.co.uk](http://silverprint.co.uk)





# Thinking space...

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Our unique range of workshops covers the practical, creative and aesthetic considerations of being a photographer. We're committed to helping you fulfil your photographic potential.

The Open Studio Photo Workshop Centre (pictured above) overlooks Loch Ewe, in NW Scotland, looking towards the Torridon mountains and the Outer Hebrides. With its own sea-view cafe, lecture room and fully equipped imaging studio, it makes the perfect photo location workshop centre.









## TECHNIQUE

All images © Lee Frost

# SHOOTING SILHOUETTES

Reducing the world to black shapes against a light background is not only a simple technique but it guarantees striking images.

**Lee Frost** steps into the shadows and discovers the dark art of the silhouette.

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B+W

Like many photographers, I discovered the art of creating silhouettes completely by accident. Posing a group of friends by the side of a lake at sunset, I failed to realise that the bright background would influence the exposure set by my camera, and that the contrast range in the scene was too great to record. It therefore came as something of a surprise when the shots arrived back from the processing lab (it was a long time ago!) and my friends had recorded as solid black shapes against a perfectly exposed sky. Thing is, I really liked the effect, even though it was technically a mistake, and since that day I've shot hundreds of silhouette images. >

HALSANEFS HELLIR BEACH, ICELAND

**Silhouettes can be on any scale, large or small. This towering rock stack was captured soon after sunrise, with breaking waves and blowing spray backlit by the early morning sun. It made a magnificent sight!**

*Canon EOS 5D MKIII with 70-300mm lens, 1/1000sec at f/8, ISO 200*



◀ Perhaps the most appealing thing about silhouettes is that, photographically at least, they're such a doddle to create. All you have to do is position a solid object between the camera and a bright light source or background, then expose for the brightest parts of the scene. By doing this, the solid object, which is in shadow, is grossly underexposed and records as a silhouette because it's much darker than the brighter parts of the scene.

All types of subject can be turned into striking silhouettes – piers, people, boats, trees, buildings, statues and monuments, electricity pylons, bridges, windmills – to name but a few. The main thing to remember when choosing a subject is that once it's reduced to a two dimensional shape it must still be easily recognisable, otherwise the shot will lose its appeal. This is best achieved by keeping your silhouettes simple, so avoid overlapping shapes and forms that will merge into a black mess, or subjects that rely on detail for their appeal. Bold, graphic subjects work best, such as those mentioned above, and you only need one or two main elements in the shot to produce a striking image.

One way to assess what your image will



ZANZIBAR

**Silhouettes tend to be captured in situations where light levels are high, which means that shutter speeds are also high – handy when you need to freeze movement.**

*Nikon F5, 80-200mm lens, 1/500sec at f/5.6, ISO 100*

look like is to conduct the squinty-eye test. All you do is screw your eyes up so they're only partially open. This increases contrast

in the scene you're looking at and will give you an idea of how the silhouette will turn out. It works, honest!

VINALES, CUBA

**Great silhouette opportunities can present themselves when you're least expecting it. I was wandering down a street in Vinales one evening when I heard a sound, looked up and there was a local man on the roof above me, caught in silhouette against the evening sky!**

*Canon EOS 1Ds MKIII with 70-200mm lens, 1/6400sec at f/5.6, ISO 400*





HOLY ISLAND, NORTHUMBERLAND

**You need high contrast conditions to create stark silhouettes. In this case, bright, hazy weather did most of the work for me, though I did need to boost contrast further during post-production so the old wooden posts came out black.**

*Canon EOS 5D MKIII with 24-70mm zoom, 62 seconds at f/22, ISO 100*

**T**he best time to shoot silhouettes outdoors is when the sun's low in the sky, so you can position your subject against it. Contrast will be so high that silhouettes are inevitable unless you take steps to avoid them.

Bright sky provides a perfect backdrop for silhouettes of people, hills and mountains, buildings, trees and many other subjects, while sunlight shimmering on water will allow you to record boats, windsurfers and other waterborne subjects in stark silhouette.

Indoors, a window or door will provide sufficient brightness in the background to create silhouettes, as will a flash unit placed behind your subject and fired towards the background – so it illuminates the background but leaves your subject in

shadow. The crucial part of the technique is the exposure. You need to expose for the bright background so that anything between it and the camera will silhouette.

Fortunately, this is really easy because when faced by the right kind of scene –

*'The main thing to remember when choosing a subject is that once it's reduced to a two dimensional shape it must still be easily recognisable, otherwise the shot will lose its appeal.'*

your camera will naturally try to expose for the brighter areas, so silhouettes are produced automatically.

I tend to work in aperture priority exposure mode, setting the lens to an aperture that will give sufficient depth of field, then leaving the camera to set the 'correct' shutter speed. I check the image and histogram and, if necessary, dial in some exposure compensation to make the shot lighter and darker. If the silhouette isn't quite a silhouette, it's easy enough to increase contrast during post-processing and sort it out, either by adjusting Levels and Curves in Photoshop or using the contrast slider in a third party application such as Silver Efex Pro.

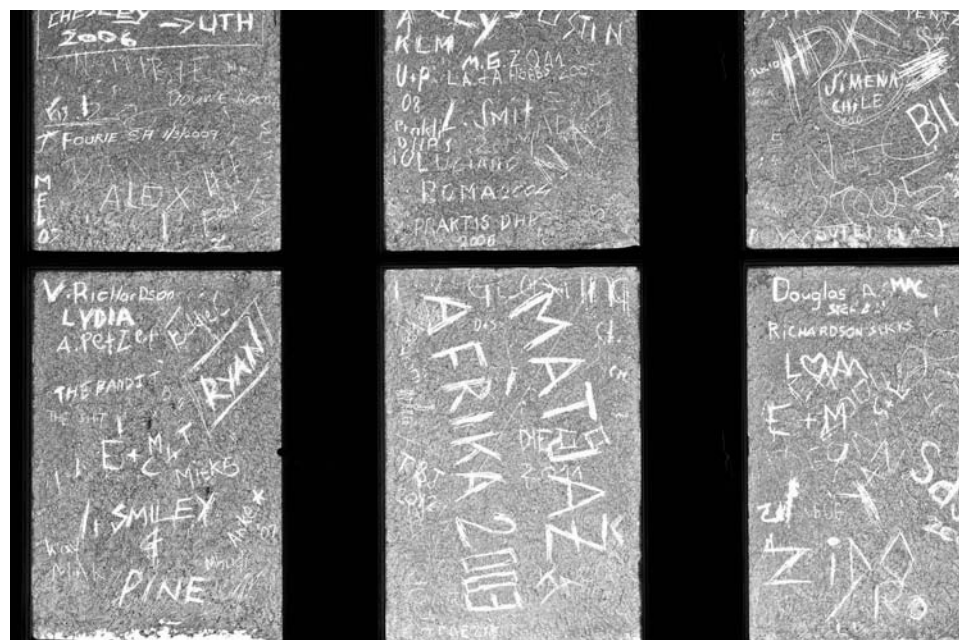
If the background, or part of it, is very bright, you need to take extra care. At sunrise or sunset, for example, if you include the sun's orb in your composition there's a high risk of underexposure because the intensity of the sun can fool your camera's metering. To avoid exposure error, set the exposure compensation to +1 or even +2 stops.

**Y**ou should also watch out if the silhouette occupies a large part of the picture area, as its dark, solid mass can again fool ➤

KOLMANSKOP, NAMIBIA

**I was wandering down the corridor of the old hospital in Kolmanskop when I noticed this backlit window. Graffiti etched into the panes of sand-covered glass glowed in the evening light while the wooden frame was thrown into silhouette.**

*Canon EOS 5D MKII with 70-200mm zoom, 1/6sec at f/7.1, ISO 200*







NAMIB DESERT, NAMIBIA

**Silhouettes are easy to create when the sun's low in the sky, but there's a danger of flare being caused if you include the sun's orb in your shots. I avoided problems in this case by partially hiding the sun behind the overhanging branch of a tree.**

*Canon EOS 5D MKIII with 70-200mm lens, 1/400sec at f/4, ISO 100*

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B+W

< your camera's meter – only this time into causing overexposure of the brighter background as it tries to record detail in the very thing you want to silhouette. To avoid this, dial in -1 or -2 stops.

When contrast is really high in a scene, you can produce stark, simple images that comprise very few tones – in extreme cases literally just a black silhouette against a white background. This is particularly easy to achieve when you're shooting by water at dawn or dusk or in misty/hazy weather as the water mirrors the tone of the sky and anything solid on the water will silhouette. I've used this technique to great effect when photographing fishermen wading in water, boats on the sea, even partly submerged rocks or wooden posts. Bright, hazy weather provides perfect conditions.

I also enjoy shooting into the light at sunrise in urban locations. When the weather's clear, intense sunlight rakes down streets, reflecting off buildings and roads so people and cars are reduced to silhouettes. If you find a good spot where the light's right, just wait for suitable subjects to appear. The same applies inside buildings when sunlight reflects off shiny floors – anyone walking across the floor will be instantly silhouetted.



HAVANA, CUBA

**Silhouettes don't have to be total – semi-silhouettes can also work just as well. I captured this young boy walking along the sea wall on Havana's Malecon. His white vest adds a change of tone without being distracting.**

*Canon EOS 5D MKIII with 70-200mm lens, 1/2000sec at f/8, ISO 400*



HAVANA, CUBA

**Getting the exposure right when shooting silhouettes is easy – just let your camera do its thing! I tend to shoot in aperture priority mode using multi-pattern metering and more often than not get perfect results.**

*Canon EOS 5D MKIII with 70-200mm lens, 1/1000sec at f/5.6, ISO 400*

In terms of lenses, I choose whichever focal length does the job. If the silhouette is close to the camera, a wideangle lens can be used to stretch perspective and make shapes more interesting and compositions stronger. Trees look great in wideangle because the lens stretches perspective and makes the branches seem longer – this looks fantastic if you shoot from low level and use the sky as a background. You can also use overhanging branches to frame the scene and silhouette them against the sky, or inside buildings use archways and doorways to frame the view.

At the other extreme, a telezoom is ideal for homing in on features, such as trees on a distant hillside or boats on water. I use a 70-300mm zoom and often find myself zooming all the way to 300mm.

Filters are usually unnecessary. I may use an ND grad sometimes to hold detail in a dramatic sky, but often I simply let the sky overexpose and burn out so it creates a simple, bright backdrop. A 10-stop ND filter is useful if you're shooting water as the long exposure it allows will let you smooth the water out nicely so it forms a simple background – but obviously, the features you want to silhouette against must be static otherwise they'll blur!

If you've never tried shooting silhouettes before you should give it a go. It's simple and fun but the results can look fantastic – and whether you're out in the countryside or walking down a busy street, you can usually find something that will make a perfect subject.

## TOP SILHOUETTE TIPS

- ▣ **Make sure your main subject forms an easily recognisable shape when reduced to a silhouette.**
- ▣ **Squint your eye to get an idea of how the silhouette will look in the final shot.**
- ▣ **Keep your composition simple to avoid messy, confusing images. Look for clear, clutter-free backgrounds.**
- ▣ **Your camera's integral metering system will give well exposed results in most situations, but take care if the background is very bright or the silhouette occupies a large part of the picture area.**
- ▣ **Use exposure compensation to make the image lighter or darker.**
- ▣ **Boost contrast during post production to produce bold images.**



INLE LAKE, MYANMAR

**Keep your compositions simple when shooting silhouettes, and choose subjects that are easy to identify when reduced to black shapes – people, boats, buildings, statues and trees all work well.**

*Canon EOS 5D MKIII with 70-200mm lens, 1/400sec at f/5.6, ISO 400*

*'Perhaps the most appealing thing about silhouettes is that, photographically at least, they're such a doddle to create.'*



NEAR ALNWICK, NORTHUMBERLAND

**Trees make great silhouettes, especially when their leaves have dropped, as they form such distinct shapes and are easy to capture in sharp relief against the sky.**

*Canon EOS 5D MKIII with 70-200mm lens, 1/200sec at f/8, ISO 400*



## TECHNIQUE

All images © Tim Daly



Hahnemühle

## PHOTO PROJECT 22:

# CABIN FEVER

If you enjoy the homespun style of the British seaside home, then why not build a project around these structures? Make it a celebratory series of pictures that honours the building and its inhabitants. **Tim Daly** reveals all.



The idea of getting away from it all and being at one with nature has pulled us all, irresistibly, to a seaside holiday home at some point in our past.

For artists too, the idea of having a quiet sanctuary within which to recharge the batteries has led many to hole up in a creative cabin. Most famously, Robert Frank's shack in Nova Scotia bore witness to some of his greatest work and artist filmmaker Derek Jarman turned a fisherman's hut on Dungeness beach into his unique seaside garden.

All around our coast are great examples of this unusual British seaside dwelling style: chalets, beach huts and cabins – a folk, vernacular way of building that's now slowly disappearing. For this project, you are tasked to find and photograph great examples of individuality, resourcefulness and homespun style. The tone of the project should be celebratory rather than mocking or belittling, so your role is to document the owner's own personality through their visible handiwork.

## SECTION 1: THEME IDEAS

Look at maps of the nearest coastal resort to your home and see if you can find a place to explore one of the following themes.



### 1 THE PLOTLANDS

Although familiar names nowadays, many seaside settlements on Britain's south and east coast were developed during the interwar period when planning legislation was as yet unformed. Named after the division of farmland into smaller and more affordable parcels, plotlands allowed people with modest incomes to buy a place by the seaside.

Camber Sands, Peacehaven, Dymchurch and many other sites were bought as bare land, then built on as the owner's scarce funds permitted. Sheds, shacks, huts, lean-tos and bungalows were all made without architects or planners, forming a uniquely *ad hoc* style. This example in Norfolk typifies the kind of individual statement found in these communities.

### 2 END OF THE LINE

There are many adapted and improvised homes built from redundant railway stock that have found their way to several sites in the UK. The spectacular Dungeness beach in Kent has more than a few railway carriage homes, set against the backdrop of the nuclear power station.

All along the south coast – including Selsey and Pagham – you can still find converted carriages, some of which are available to rent. Not as sleek as an Airstream caravan, these British hideouts are a little more sedate, perhaps a little more steam-powered than space race.

This example found in Norfolk was cream and red, still with the No Smoking sign on the window. Look out for examples that have been modified by the addition of lean-tos and extensions.



### 3 AN ENGLISHMAN'S HOME IS HIS CASTLE

Nowadays, with so much red tape preventing homeowners from stamping their own personality on their property, it's a joy to find examples of self-made houses. Jaywick Sands in Essex, a few miles outside Canvey Island on the Thames Estuary, is a unique development of homes that have been customised and adapted like nowhere else. Jaywick Sands is a small estate, complete with river front, and with its own unique atmosphere. This famous house, called Finnegan's Rainbow, has the ornaments on the outside rather than on the mantelpiece.



### 4 THE HOLIDAY ESTATE

Along the coastal footpath are many holiday estates, but not all are in a perfect state of repair. Look out for the older chalet estates, those perhaps that still lie in private ownership rather than part of a bigger leisure chain. Holiday estates are a great place to seek out individual characters, especially if space is tight and units are packed close together. Caravans, chalets, beach huts and bungalows are all great things to photograph, especially if they are decorated and stylised by their owners. Look out for signs and symbols that suggest the owner's personality, like this neat example with an equally neatly labelled bin alongside.



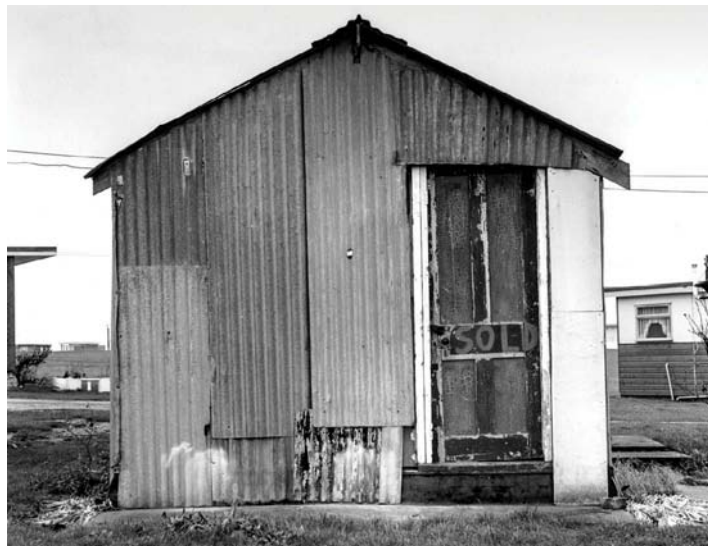
### 5 NAMINGS

Holiday homes and canal barges are famously named by their owners to reflect their aspirations and personality, often with a dry humour or play on words. Look out for the traditional puns and also examples or nameplates that aren't immediately obvious. You'll need to think carefully about cropping tightly into your subject but without removing too much of the surrounding context. Collect as many as you can and see if you can find connections or groupings within your selections.



## SECTION 2: PROJECT DEVELOPMENT

Research is key to making this kind of project work for you, so there's no substitute for putting in some desk hours before you embark on a shoot.



### 1 LOCATION SCOUTING

Armed with the benefits of Google Maps and Google Earth, try to scout the coastline near where you live to see if you can spot the obvious signs of a settlement. Look out for regular, grid-like roads on the outskirts of major towns near the seaside as this will hint at a holiday development. Many early caravan and chalets sites were developed from disused army or prisoner of war camps and some still contain prefabricated huts which have since been modified.

Try to build up a picture before you go and line up a couple of locations to make your day a worthwhile journey. Look at internet auction sites too, as many of these homes are advertised for sale online. Downtrodden can be a poignant way to describe the twilight years of these sites, as this example shows.



### 3 ARCHITECTURAL STYLES

You'll be amazed at the range of architectural styles that you can find on the coastline, so keep your eyes peeled for the rarer houses, such as this example of curvy modernism. Look out for materials and colours, especially those that evoke a particular era like the 1960s or 1970s. Time capsules such as this are getting rarer with each passing year, but newer eco-friendly buildings are emerging too. Try to predict which of the more recent styles are likely to be regarded as typical examples of our era.



### 2 TEXTURES AND DETAILS

Search for surrounding details and infrastructure while you are on site. Many plotland communities still have unmade roads and the kind of chaotic electrical distribution that wouldn't be permitted today. Keep an eye on all of these things and see if they can contribute to the overall tone of the area.

This example was shot at the entrance to a chalet site, together with a dull, grey sky. Sunny conditions may be easiest to work in, but for atmosphere keep a lookout for changeable, overcast weather.

## SECTION 3: PLAN THE END POINT

**With such a detailed study, try to have a good idea of your end point as you move through the project.**

**A book is an ideal way to present your work, or perhaps a sequence of prints.**



### 1 THINK IN SERIES

When shooting a cultural history theme, you'll hopefully be drawn to some elements of the story more than others. Consider focusing your attention on a particular aspect rather than trying to convey the entire, complex story. Review your early images before planning a second shoot and see if anything stands out from your initial experiments. Look for mini-themes or groupings that emerge, as these might indicate a potential series to explore further.

In this example, I've collected a set that show off the owner's artistic talents and painting skills.



## 2 MAKE DO AND MEND

Keep a keen eye out for examples of resourcefulness, where materials and things are put to unexpected use. With this kind of series, you can be less rigid with your framing and focus on details, perhaps of garden ornaments or decorative elements.

In this example, I've spotted a pair of car tyres that have been peeled back to create a decorative feature either side of the front door.



## 3 DEVELOP A TYPOLOGY

A great way of visualising emerging sets and collections is to think about grouping them together by type. This could be based on size, shape, colour, material, age or something else. In this example, named Gazebo, I've grouped together chalets that were lined up against the crumbling sea defences of the Norfolk coastline. You could study the types of materials used and find other common factors. In this way, you could use your photography as the basis for a more in-depth social study or present your prints to your local county archive as a valuable historical record.

## INSPIRATIONAL QUOTE

*'Atget's photographs were, at their deepest level, a response to the modern condition of impermanence. Why else spend so much time compiling a visual record of all those timeworn things that would soon disappear? A row of wine bottles in the window above three small curtains, the tilting city shacks with cracked masonry, the patchwork sky of unremarkable neighbourhoods.'*

John Rosenthal, from *Mulberry Street: The Story of a Photograph*.

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B+W



## PROJECT OUTCOME

For this project, aim to create a book or set of prints that make sense when they are placed side by side. In my final example, I've chosen to shoot several chalets from exactly the same angle and distance to help create comparisons.

## ARTISTS TO INSPIRE

The best source to explore for this project is Walker Evans' seminal book *American Photographs*, published in 1938 and recently re-published by MOMA/Tate. The second half of the book focuses on American vernacular buildings and provides a great starting point.

## SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

Send them to: *Photo Projects*, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.

timdaly.com



Hahnemühle



## TESTS AND PRODUCTS

All images © Andy Luck

Sony's RX100 compact camera series was designed to provide detail and dynamic range to rival much bigger cameras but in a truly pocketable package that you could always have with you.

The original version ticked those boxes and – thanks to its 1in sensor – did indeed have excellent IQ. The dinky size plus Carl Zeiss T lens and great build quality made this one of the most sought after compact cameras and one with genuine go anywhere credentials. It rightly became EISA's European Advanced Compact Camera for 2012–2013.

It was expensive, but what a jewel of a camera, with its metal and very minimalist shape. With a tiny body depth of only 36mm, it would even fit in the pocket of a pair of jeans. It's a very discreet camera and I remember reviewing it at the time and thinking if only it had a viewfinder it could almost be the perfect street camera.

Not content to let things rest,



£759

# SONY DSC-RX100 III

Sony's sleek new RX100 has a 20.1Mp sensor, a Carl Zeiss lens and is light and compact enough to be perfect for travel photography. **Andy Luck** puts it to the test.

Sony added a useful tilt screen to the MK II in June 2013, while only increasing the depth by a couple of millimetres, but still no built-in viewfinder – although the multi-interface shoe at the top of the camera meant Sony's excellent EV1-MK OLED accessory EVF could be added, albeit at quite a price.

Now, a year later, we have the Mk III which may well be the peak of the RX series.

Sony seems to have listened to those of us who thought the camera was crying out for a built-in viewfinder, because somehow they have found a way to shoehorn in an incredibly ingenious, pop-up, pop out, 1.44m dot electronic viewfinder. This engineering masterpiece fits in the space where the flash used to reside, while the flash now moves cleverly to the middle of the top plate.

The proof of the pudding, of course, is in the eating. I have to say this viewfinder may be tiny but it makes a huge difference to composition in bright light and also in low light photography, where bracing the camera to the face in the traditional way increases your ability to hold the camera steady at much lower shutter speeds. Combined with the improved



DUSK AT ROYAL VICTORIA DOCK

**The new lens, sensor and processor combination are capable of the kind of high-resolution detail you would normally expect from a much bigger camera.**

*Sony Cybershot DSC-RX100 Mk III, 1/15sec at f/2.8, ISO 100*



SILHOUETTES AND THE SHARD

**The RX100 is a very discreet camera. By using the Mk III's tilt screen at waist level I found I could draw even less attention for candid shots.**

*Sony Cybershot DSC-RX100 Mk III, 1/1600sec at f/4.5, ISO 100*

## LIKES

- ▶ Design and build
- ▶ Ingenious EVF
- ▶ Fantastic IQ
- ▶ Excellent video
- ▶ Built-in ND filter

## DISLIKES

- ▶ Closing EVF switches camera off
- ▶ Wall charger not included
- ▶ Would like slightly longer telephoto for portraits



Steady Shot, this makes hand-held shots with a slow shutter speed entirely possible.

The MK III also has an improved 180° tilting LCD screen, perfect for the selfie! Meanwhile, the depth of the camera has only increased by a couple of millimetres to 41mm.

The already excellent Carl Zeiss Vario-Sonnar T\* lens has gone from a 28-100 f/1.8-4.9 in the previous versions to a

wider, shorter but brighter 24-70 f/1.8-2.8 lens, with two bonded aspherical elements. The new lens focuses closer than the previous iteration and raises the performance all round, although some will miss the telephoto reach of the previous models.

Video was always a good feature of the RX series and now includes full sensor readout in XAVC S format at 50Mbps. Another first is a built-in 3-stop ND filter. In video mode it allows the slow shutter speeds needed for natural looking motion. In still mode it enables wider apertures to be used for depth of field effects or slower shutter speeds, for example, to record moving subjects with creative blur.

The lens ring control, focus

## TECHNICAL SPECIFICATIONS

Price	£759
Sensor	20.1Mp 1in Exmor R CMOS Sensor
Lens	24-70 f/1.8-2.8 Carl Zeiss Vario-Sonnar T*
Processor	Bionz X
Shutter speed	30 – 1/2000sec
ISO	125 – 12800
LCD	3in, 144,000 dot, tiltable, 180 degrees
Connections	Micro-USB, micro-HDMI (Type D)
Power	NP-BX1 li-ion battery
Size	102 x 58 x 41mm
Weight	290g

peaking and Sweep Panorama mode are all continued from the previous models. Wi-Fi with NFC (Near Field Communication) and

downloadable apps are carried over from the MK II.

At around 320 shots, battery life has gone down slightly and suffers more if the EVF is used, but is not too bad for such a tiny camera. The battery can only be charged in the camera via USB cable, which may not suit everyone.

However, performance is very good for a compact camera, with quick start-up, responsive focus and shutter and even 10fps possible in speed priority, where focus and AE are locked on first frame.

The camera can also be switched on by popping up the EVF, but unfortunately it also switches off when you fold the finder away again.

*'This viewfinder may be tiny, but it makes a huge difference to composition.'*



## VERDICT

Outstanding image quality provided by the 1in sensor and Carl Zeiss lens make the Sony RX100 Mk III a very satisfying option for photography on the move. The addition of an amazing pop-up EVF and a 3-stop ND filter add even more creativity to this genuinely pocketable, high-resolution gem of a camera.

## RATINGS

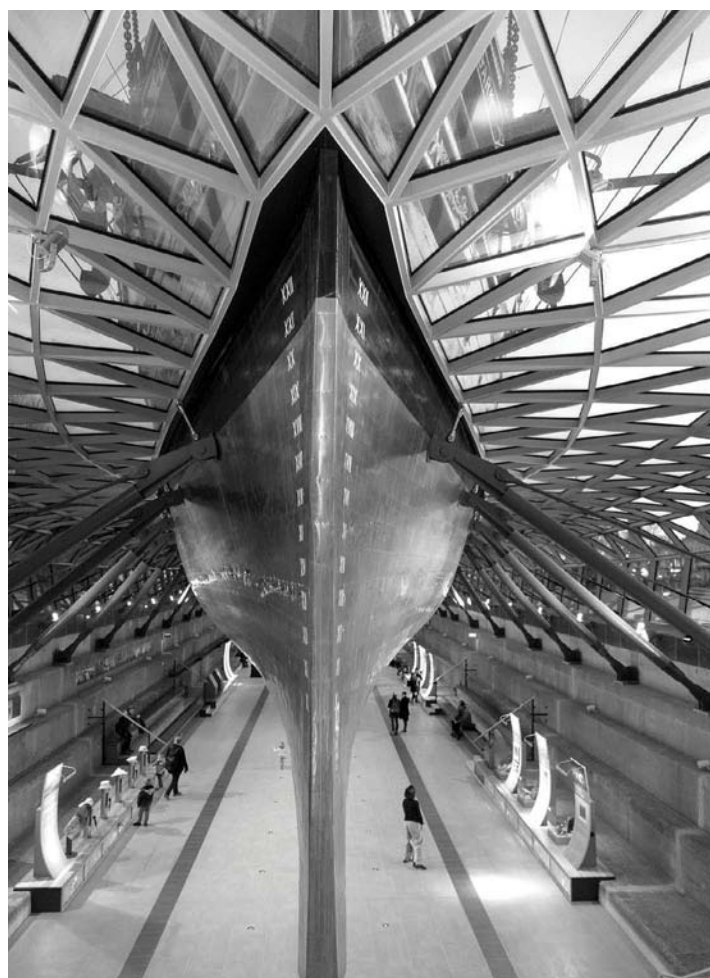
▶ HANDLING	95%
▶ PERFORMANCE	97%
▶ SPECIFICATION	96%
▶ VALUE FOR MONEY	90%

94.5%  
OVERALL

## CUTTY SARK'S KEEL

**Most compacts are challenged by higher ISO, but not this one which retains great detail and low noise at higher sensitivities, making it a good low light camera.**

Sony Cybershot DSC-RX100 Mk III,  
1/40sec at f/2, ISO 1000





# THE SMART GUIDE TO PHOTOGRAPHY

timclinchphotography.com

Back in his student heyday, **Tim Clinch** despised the classic border in favour of a full bleed print – or the filed neg carrier look (very radical) – but these days he's embracing borders in all their smartphone forms...



72  
B+W

**A**s a teenage art student in the 70s rebelling against everything I felt was old fashioned, one of the things I hated was the white borders around prints when they were picked up from the chemist. To my over eager and know-it-all eye they were just so naff and amateurish.

In reaction to this, I and my fellow long-haired revolutionaries in the college darkroom would make big, punchy 16x12 prints with no borders, the image bleeding off to the edge of the paper. Later we would all, much to the fury of the technical staff, lovingly file out the neg carriers from the enlargers so that our prints could display thin black borders, showing the rebate of the film and sometimes, daringly to

us, a few of the sprocket holes.

Spring forward to modern day mobile photography and borders are everywhere – and, bizarrely, one of the things that

makes mobile photography look like mobile photography. The modern, mimicking the old, making it look modern.

The mighty Hipstamatic app, for example,

## THE PICTURES

**The image that appears in photos 1 to 6 was taken on a bleak and blustery winter day high in the Stara Planina mountains in Bulgaria. The original file was shot on the native camera on my iPhone and processed later (indoors, when I'd stopped shivering). No. 1 was processed using the Tri-X Pan filter in the AltPhoto app. It's one of my favourites, possibly because it's similar to the filed-out neg carrier from my art school enlarger. Nos. 2 to 5 are all processed with borders found in Snapseed, and No. 6 was processed using Hipstamatic's TinType app that has been the subject of so much debate in these pages recently. Nos. 7 and 8 couldn't be more different, shot on a hot and sunny hotel shoot in Miami last summer. I wanted to get a feel of the romance and glamour of the 1930s, when the hotel was built, and I think they are a good example of a frame around the image (and yes, a feeling of faux-vintage) working well and adding to the overall atmosphere.**



has a plethora of treatments to make your pictures look EXACTLY like those faded, slightly fuzzy prints that my mum and dad so cherished. The two apps I use most in my own mobile photography, Snapseed and AltPhoto, each have a multitude of frames and borders to use.

This is not the place for a laboured discussion about faux-vintage photography and the rise of 'nostalgia for the present'. I'll leave that for much cleverer people than myself to ponder over.

My view is, as always, go gently, don't overdo things and, above all, just because you can, it doesn't mean you SHOULD. Personally, I'm not a fan of the thick black borders so prevalent at the moment in mobile photography. A thin black frame, or a subtle white border can definitely add something to your image, but remember that a frame or border should never be the star, so make sure that you don't notice it before you see the image. In my opinion, there should be enough options in your app of choice. Don't complicate matters.

## APPS FOR FRAMES AND BORDERS

**As mentioned, both Snapseed and AltPhoto have a very good selection. Personally, I find these two enough, but should you want to try more...**

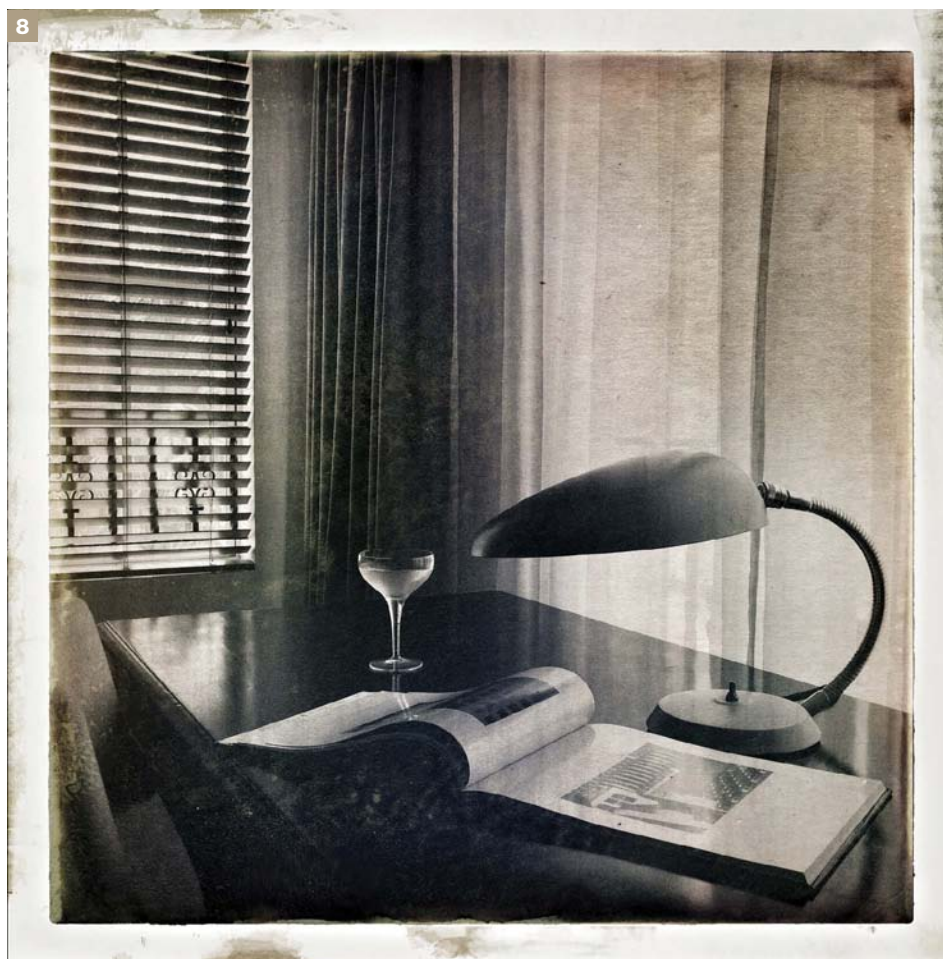
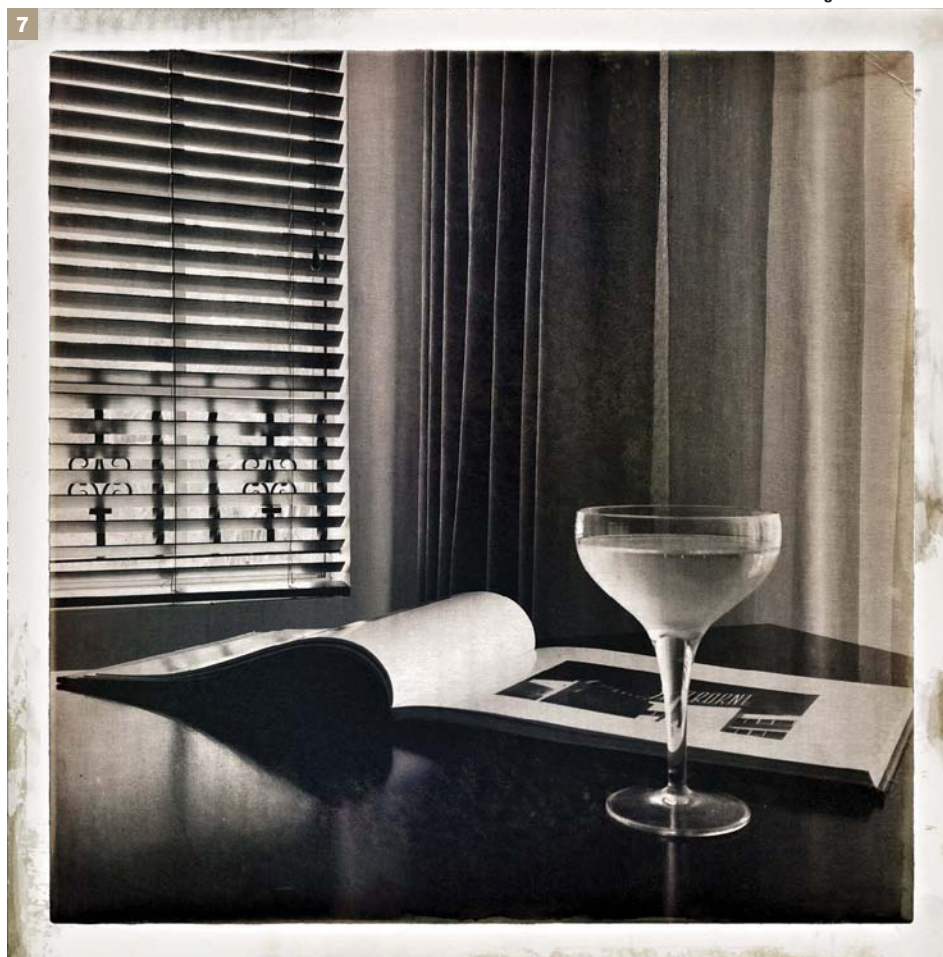
**One of the biggest frame apps is LiPix Pro-Photo Collage, Picture Editor, formerly InstaFrame. More frames and collage effects than you could ever want. Also try PhotoFrame which, again, should satisfy all your needs if you want to take things further.**

## A BAFFLING AND ANNOYING APP

I've mentioned it before but, massive fan as I am of Hipstamatic, their OGGL app continues to baffle and frustrate me. Released in mid 2013, it was supposed to be Hipstamatic's answer to Instagram. A top-end and slightly more up market answer.

That's two years ago, and, while not being a long time in the big scheme of things, it is a lifetime in terms of an app. So why doesn't it seem to have progressed? Why has it slumbered while Instagram has become more and more populated with serious, interesting photographers?

I've had it on my phone since its inception, and even though I'd like to, I don't use it. It's too complicated, too difficult to use and, dare I say it, a tad too precious. It may well be a 'home for serious creatives', but it leaves me cold.





## CHECKOUT

From starter kits to set-ups for small home studios and outdoor location shoots, there's a flash kit to suit every photographer.

**Daniel Calder** takes a look at six of the best options.



The Elinchrom D-Lite RX ONE flash heads are about as small and light as you can get.

ELINCHROM D-LITE RX  
ONE UMBRELLA KITINTERFIT EX200 TI TWIN  
HEAD SOFTBOX KIT

## GREAT VALUE FOR MONEY

Among the broad range of Interfit lighting products the EX200 Ti Twin Head Softbox Kit offers terrific value for money.

The two EX200 Ti flash heads provide enough power (200w) for portrait set-ups and have the added boon of a built-in seven-channel radio receiver. This works in tandem with the Dynamic Ti Trigger, which plugs into the camera hotshoe and allows you to set the individual power output of each flash head and modelling lamp from up to 12m away. Two large softboxes help to soften the light and a pair of 2.6m tall, 4-section light stands offer a good degree of creative freedom.

In support of Interfit's EX fitting, there are a wide variety of accessories, including a 100cm softbox, barndoor and snoot

sets as well as a selection of beauty dishes. If you need more flash power, the EX400 Ti kit offers 400w and is available for an extra £60 or so.

## KIT CONTENTS

**2 x EX200 Ti flash heads**  
**2 x light stands 2.6m**  
**2 x softboxes 60cm**  
**2 x reflectors 21cm**  
**1 x dynamic Ti trigger**  
**1 x carry bag**

## TECH SPECS

**Output** 200w  
**Power range** 12-200w  
**Maximum recycle time** 2sec  
**Shortest flash duration** Unknown  
**Modelling lamp** 100w  
**Accessory fitting** Interfit EX  
**Head size** 37 x 13 x 20cm  
**Head weight** 2.1kg  
**Guide price** £389  
**Contact** [interfitphotographic.com](http://interfitphotographic.com)

## LOW-KEY LIGHTING

The D-Lite RX ONE Umbrella Kit is more than just an entry point to the outstanding Elinchrom range of studio lighting. It's a versatile piece of equipment in its own right.

The top power output of 100w may seem a tad small to begin with but when you think of the superb performance of DSLRs at high ISOs it should provide enough oomph for most small studios. Then there's the potential of shooting at reduced power outputs down to 6w, which makes this set-up ideal for low-key photography. Throw in the nippy 1/2200sec flash duration and the ability to shoot with a shallow depth of field and you have an impressive studio set-up. The D-Lite RX ONE flash heads are small, lightweight and nicely engineered. For such a reasonable price tag it's great

to see the Skyport transmitter included, allowing you to wirelessly sync the lights and set the power of each head.

## KIT CONTENTS

**2 x D-Lite RX ONE heads**  
**2 x light stands with bag**  
**1 x white umbrella 85cm**  
**1 x translucent umbrella 85cm**  
**2 x reflectors 16cm**  
**1 x EL-Skyport Transmitter Speed**  
**1 x tube bag for heads**  
**1 x sync cable**

## TECH SPECS

**Output** 100w  
**Power range** 6-100w  
**Maximum recycle time** 1.5sec  
**Shortest flash duration** 1/2200sec  
**Modelling lamp** 100w  
**Accessory fitting** Elinchrom bayonet  
**Size** 19 x 14 x 19cm  
**Head weight** 0.9kg  
**Guide price** £369  
**Contact** [elinchrom.com](http://elinchrom.com)



A wire handle on the back of the Interfit EX200 flash heads enables controlled movement of the light.



## METZ BL-200 SOFTBOX AND UMBRELLA KIT

### SOLID STARTING KIT

German company Metz have been providing flash solutions for 75 years. The BL-200 Softbox and Umbrella Kit is part of its Basic Line of studio flash equipment, which is aimed at enthusiasts and photographers starting up a home studio.

To this end, the kit includes a softbox and umbrella to offer

### KIT CONTENTS

**2 x BL-200 flash heads**  
**2 x light stands 2m**  
**1 x softbox 50 x 70cm**  
**1 x umbrella 84cm**  
**1 x reflector 18cm**  
**2 x power and sync cables**  
**1 x carry bag**

### TECH SPECS

**Output** 200w  
**Power range** 6-200w  
**Maximum recycle time** 2sec  
**Shortest flash duration** 1/980sec  
**Modelling lamp** 75w  
**Accessory fitting** S-type bayonet  
**Head size** 12.5 x 22.5cm  
**Head weight** 1kg  
**Guide price** £399  
**Contact** metzflash.co.uk



**A digital display makes setting the flash power a lot easier on the Metz BL-200 flash heads.**

flexibility in shooting set-ups. The flash heads are light and compact and boast a 6-stop power range so you can shoot with as little power as 6w all the way up to a decent 200w. Compromises have been made, however, in the lack of a cooling fan and the weedy 75w modelling lamp.

The S-type bayonet fitting opens up a world of compatible accessories, including those from Bowens. Metz also produces a comprehensive range of accessories, allowing you to seamlessly upgrade to a taller (247cm) light stand, a different sized softbox, a coloured umbrella or a choice of beauty dishes.

## PIXAPRO LUMI 400 TWIN KIT WITH TRIGGER AND RECEIVER

### RAPID RECYCLING

Offering incredible value for money, the Lumi 400 twin kit with trigger and receiver from Pixapro offers all you need from a studio flash kit.

The flash heads can put out 400w, which is enough power for group shots and fashion shoots. For more intimate portraits the power can be reduced all the way down to 12.5w. They also boast a rapid recycle time of only 1.2sec and a brief flash duration of 1/2000sec. By paying an extra £30 you get the 16 channel wireless trigger set included, which allows the power of each light to be adjusted from your camera.

Construction of the flash heads is sound, with the added benefit of a top handle for easy mounting and adjustment of the angle on the light stand. The twin kit comes with a softbox

and umbrella for maximum creative freedom, but there is a vast array of accessories to add to your studio set-up over time.

### KIT CONTENTS

**2 x Pixapro Lumi 400 flash heads**  
**2 x lighting stands**  
**1 x softbox 60 x 90cm**  
**1 x translucent white umbrella 84cm**  
**1 x reflector 7in**  
**1 x Pro AC wireless trigger**  
**1 x Pro AC wireless receivers**  
**1 x rolling case**

### TECH SPECS

**Output** 400w  
**Power range** 12.5-400w  
**Maximum recycle time** 1.2sec  
**Shortest flash duration** 1/2000sec  
**Modelling lamp** 150w  
**Accessory fitting** S-type bayonet  
**Head size** 35 x 12.5 x 25cm  
**Head weight** 2kg  
**Guide price** £430  
**Contact** essentialphoto.co.uk

*'Offering incredible value for money, the Lumi 400 twin kit with trigger and receiver from Pixapro offers all you need from a studio flash kit.'*





## LASTOLITE LUMEN8 F400 SOFTBOX KIT

### ALL-ROUNDER

For larger studio spaces or fashion shoots the Lumen8 F400 Softbox Kit from Lastolite is a good place to start. The extra power of the

### KIT CONTENTS

**2 x flash head F400**  
**2 x light stands**  
**2 x softboxes 60cm**  
**2 x reflectors 18.5cm**  
**2 x sync cables**  
**2 x cases**

### TECH SPECS

**Output** 400w  
**Power range** 12.5-400w  
**Maximum recycle time** 1.6sec  
**Shortest flash duration** 1/1700sec  
**Modelling lamp** 100w  
**Accessory fitting** S-type bayonet  
**Size** 41 x 18.2 x 21cm  
**Head weight** 2.5kg  
**Guide price** £549  
**Contact** lastolite.co.uk

400w flash heads should cover most eventualities, especially as they can be dialled back all the way to 12.5w. Lastolite offers three versions of the kit in different combinations of softbox and umbrella, so you can find the right version for you. The kit is relatively expensive but there's the option of buying a single head kit with brolly or softbox for just under £300. Design-wise, the flash heads are pretty utilitarian, with a simple row of switches and a dial on the back. There's no digital display or cooling fan. The 100w modelling lamp can be set proportionally.

Lastolite has a great range of accessories using the common S-type bayonet fitting. Alongside a multitude of umbrellas, softboxes, reflectors and diffusers is a handy radio trigger (£51.95) for wireless syncing.

*'Lastolite has a great range of accessories using the common S-type bayonet fitting.'*



## BOWENS GEMINI 500R TX/RX KIT

### STUDIO AND LOCATION OPTION

The Bowens Gemini 500R Tx/Rx Kit has the potential for shooting in the studio and in outdoor locations. Thanks to its 500w flash heads it's bright enough for inside and out. Then there's the possibility of adding the famous Bowens Small Travelpak Kit for £450. This portable battery provides enough energy for around 75 flashes (with the two heads working together) when you're away from the mains.

The tank-like construction of the flash heads means they can take a few knocks too. Another plus point is the small Pulsar Tx radio trigger, which slots into the hotshoe and allows you to set the power of each light up to 25m away.

The kit includes a softbox, umbrella and a pair of very tall 3m light stands. Anything else you want to add to your kit will be available in the

unsurpassed range of Bowens accessories. The whole bundle can then be packed into the brilliant rolling case.

### KIT CONTENTS

**2 x Gemini 500R heads**  
**2 x lighting stands 3m**  
**1 x umbrella 90cm**  
**1 x softbox 60 x 80cm**  
**1 x wideangle reflector**  
**1 x Pulsar Tx radio trigger**  
**1 x Pulsar Rx radio receiver card**  
**1 x sync lead**  
**1 x trolley case**

### TECH SPECS

**Output** 500w  
**Power range** 15-500w  
**Maximum recycle time** 1.3sec  
**Shortest flash duration** 1/900sec  
**Modelling lamp** 250w  
**Accessory fitting** S-type bayonet  
**Head size** 36.5 x 13 x 17cm  
**Head weight** 3.4kg  
**Guide price** £959  
**Contact** bowensdirect.com



specialauctionservices.com

# Photographica Auctions Express – 21 May Fine – 2 & 3 July



*A selection of lots from a very large and important collection of mahogany and brass cameras, stereoscopic cameras and viewers in our 2 & 3 July sale*

Our Fine and Express sales in September and October last year realised around £250,000, with exceptional prices realised for lenses by Dallmeyer, Ross and Hugo Meyer. Our forthcoming 2 July sale already includes the finest collection of mahogany and brass cameras and stereoscopic cameras and viewers ever offered in these rooms, including wet plate and transitional cameras, rare brass lenses and pieces by Hare, Meagher, Gandolfi, Rouch, Gaumont, Newman & Guardia, Lancaster, Dallmeyer, Ives, Chapman, Mackenstein, Sinclair, Sanderson and Thornton-Pickard. The sale also includes a very large collection of Leica cameras and lenses and as well as magic lanterns and hundreds of mahogany-mounted magic lantern slides.

For further information, or to get a valuation, please contact Jonathan Brown or Hugo Marsh on:  
+ 44 (0)1635 580595 or [hugo@specialauctionservices.com](mailto:hugo@specialauctionservices.com)

81 Greenham Business Park, Newbury RG19 6HW [www.specialauctionservices.com](http://www.specialauctionservices.com)



## A FORTNIGHT AT F/8

timclinchphotography.com

**Tim Clinch** has just celebrated a significant birthday (yes, he's 60!). It's a chance to look back on a 40-year career in photography and reflect on the greatest lesson he's learnt – that of trusting his instincts...

**B**ear with me this month. Go easy. It's time for a little reflection – and I will try not to get melancholy.

By the time you read this, I will have just celebrated a birthday. A big birthday. I will have just turned sixty. Sixty! Me? REALLY?

I guess at a big birthday each

and every one of us will have said exactly the same thing. Me? REALLY?

Along with this anniversary, it also heralds another one. Just as I turned 20 (Twenty! Me? REALLY?) I left the hallowed halls of Worthing Art School and got my first assisting job.

So this birthday also marks my 40th year working as a professional photographer.

I can't say it's all been a bed of roses. It hasn't. I've had my difficulties. I have experienced some heady heights and some fierce 'black dog' lows, but on the whole I've loved it. I am a lucky

man. So I guess, after 40 years, you might think I've got it all figured out, know the business inside out and you should all listen to what I know about things.

Well...no. The day I think there is nothing more to learn about photography is the day they stick me in the ground.

But I do know one thing. One thing that is by far the most important piece of advice I can offer you. Unfortunately, it is also the most difficult thing to put into practice.

Trust your instincts.

The sainted editor is always telling me that I am able to do this because I am experienced. I am. But the way I learned to trust my instincts was...to trust my instincts. There was no magic. I realised early on that if I didn't have the courage of my convictions then no-one else would care.

Don't get me wrong. I'm not saying I'm anything special. I'm not. I've never been a famous photographer, just a decent, hard-working professional. I'm just like all of you: a mass of self-doubt and worries. I realised early on that although I possessed a modicum of talent I had to work at it, to nurture it. I forced myself to trust my eye. I forced myself to believe in my photography.

And this is perhaps the most important part of my advice to you. Once you have made the first difficult decision to trust how you feel about an image, then stop and move on to the next. Ask yourself whether messing around with post-production, or worrying about your choices or seeking out too many other opinions, are going to make the image any better. In my experience, probably not.

The internet is a wonderful thing, but these days there are so many photography sites offering tips: 10 ways to make your





## WHAT TIM DID THIS MONTH

▣ Shooting almost exclusively with my 'small' camera – my Fuji X-Pro 1 that I raved about recently. It is so refreshing to be able to go out with one bag knowing (now that I've read the manual!) that I can trust what's inside it. I have no affiliation with Fuji whatsoever, but urge you to try this, or something like it. It epitomises what I've been talking about in the main text. One small bag, one small camera, one lens and my iPhone. Liberation! I feel like a kid again!

▣ The photographer I've chosen for you this month is Dan Winters ([danwintersphoto.com](http://danwintersphoto.com)). His work was introduced to me by a friend who said: 'He shoots 5x4 and all the tones and shades and contrast are done in camera apparently. Very little post-production work. Kodak Portra VC is his film of choice.'

It's beautiful, interesting and carefully crafted stuff, particularly his portraits, which I love. What I find so surprising is that if he really does shoot on film using a 5x4, why does all his work look like heavily worked digital photography? I've heard of people shooting digitally and wanting their pictures to look like they were shot on film, but the other way round? That's weird!

I will, of course, let you all be the judge of that, but I do feel that it reinforces my point that how you got your image is immaterial. What matters is if that image is any good.

▣ I was paid a compliment about my pictures recently, possibly unintentionally. They were described as 'quiet'. I like that. I would hate my pictures to shout.

This month's pictures are a few that, no matter how blustery and puppy-like I can be in real life, show I know when to shut up.

photography better, five things to improve your images, three top tips from the pros. You've all seen them. They are all, to a greater or lesser extent, either blindly

obvious or complete nonsense.

So, here's my tip after 40 years of doing this. Make a decision, stick to it and move on. Don't get too bogged down with the whys

and wherefores. To use a phrase from a well-known sportswear manufacturer: 'Just do it'.

Remember that first thrill we all got when we had our first camera and we ran about taking pictures for the sheer enjoyment of it – without worrying about exposure meters, expensive lenses or even what we were going to photograph once we started running around?

Well that's it. Or at least, that's what should be it.

Yes, I know it's difficult to achieve. The simplest things always are. That little voice inside your head saying: 'I like this' or 'I don't think this is working'? That's your voice. Listen to it.





## 60-SECOND EXPOSURE

All images © Oliver Stegmann

According to **Oliver Stegmann** the earlier you take up photography the more likely you are to become a master some day. He talks to Tracy Hallett about driving in India, standing tall and images that need no explanation.



Religious Parade, Oaxaca State, Mexico, 2005.



Clapping Hands, Glendora, Mississippi, USA, 2010.

**Finish this sentence:**

***I took up photography because...***

*I can't play a musical instrument, so I use my camera to express my creativity.*

**Tell us about your favourite themes or genres.**

*I specialise in documentary and street photography. I wander around a lot, always on the lookout. If a magical, exciting, or funny situation begins to unfold, my challenge is to capture it with fresh eyes and my own artistic intuition.*

**Name one item that every photographer should own.**

*I couldn't be without my 35mm wideangle lens. It forces me to get close to a subject, while still allowing me to include much of the surroundings.*

**What's the biggest risk you have taken as a photographer?**

*Driving in India. The traffic is crazy: most of the cars are old and in a bad condition. To make things worse, drivers overtake in the highest gear and without any real acceleration. At the very last second they switch back to the correct side of the road. Sometimes you see them touching a statue of a saint hanging off the rear view mirror and you know it has been a close call.*

**Do you have a photographic habit that you wish you could shake?**

*It would be nice if I could stop losing pieces of equipment! Luckily I haven't lost anything too big or expensive yet, but I've lost count of the number of lens shades and filters I've mislaid.*

**Who has been the greatest influence on your photography?**

*In the early days I drew inspiration from well-known French street photographers such as Henri Cartier-Bresson, Robert*

*Doisneau, and Willy Ronis, but nowadays I prefer the edgier vision of photographers such as Josef Koudelka, Anders Petersen and Trent Parke.*

**Tell us about a photographic opportunity you have missed.**

*I once saw an elderly, homeless woman praying to a statue in a busy Paris square as though it were a holy person. It was such a beautiful moment that I just stood there frozen. I went back at the same time the next day, hoping it was a habit of hers, but I never saw her again.*

**What has been your most embarrassing moment as a photographer?**

*Back in the days when I used film, I messed up a development by using the wrong chemicals.*

**Tell us your favourite quote.**

*'Everybody can look, but they don't necessarily see' – André Kertész.*

**What, in your opinion, is the greatest photographic invention of all time?**

*Black & white film. Removing colour from the equation draws attention to good composition, interesting content and beautiful light. To me, a good photo is a strong, powerful image that doesn't require any explanation.*

**What would you say to your younger self?**

*Start taking pictures now, not later. It's often said that if you want to be really good at something you need talent and at least 10,000 hours practice. The earlier you start, the more likely you are to become a master some day.*

**Which characteristics do you need to become a photographer?**

*Patience, a critical attitude towards your work and a good eye.*

**Tell us one thing that most people don't know about you.**

*Most of your readers will be unaware that I am two metres (6ft 6in) tall. I often have to bend down to avoid shooting everything from a bird's-eye perspective.*

**What is your dream project?**

*Photographing Swiss circuses behind the scenes. It's a long-*



Comparsa, Oaxaca State, Mexico, 2012.



Pose, Play or Rest, Oaxaca State, Mexico, 2013.

*term project I started a few years ago. I love the combination of characters, talented artists, beautiful outfits and low light.*

**What single thing would improve your photography?**

*More time to dedicate to making pictures.*

**If you hadn't become a photographer, what would you be doing right now?**

*I love listening to music and*

*I have a large record collection, so I would like to say playing the*

*guitar. Unfortunately, I have never learnt how to play an instrument.*

## PROFILE

Born in Basel, Switzerland, in 1970, Oliver Stegmann took his first serious pictures at the age of 18. His passion for photography exists alongside his job in the automotive industry. Focusing mainly on documentary and street photography, he switched to shooting black & white in 1997, and has barely shot colour since. All of the pictures here have been taken from his *Rituals* series, which looks at symbolic actions from the Day of the Dead festivities in Mexico to Buddhist celebrations in Bhutan.

➡ To see more of Oliver's work visit [oliverstegmann.com](http://oliverstegmann.com)



YOUR B+W

# SAMSUNG SMARTSHOTS

The one camera you always have with you is on your phone, and we want to see the pictures you take when the moment is right and you can't resist a shot. **We have three Class 10 EVO 16GB MicroSD cards to give away each month.** With a grade 1 transfer speed of up to 48Mbps, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.



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© ED ALDRIDGE



© ANDREW SMITH **WINNER**



© EVAN SMITH **WINNER**



© JACKIE BETHELL



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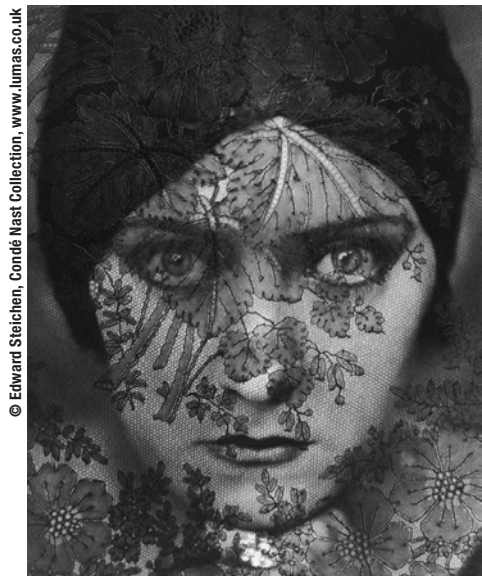
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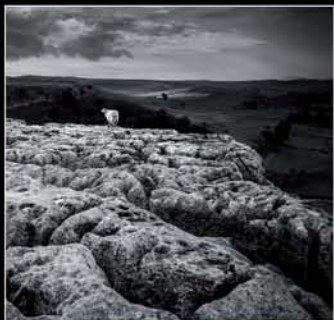


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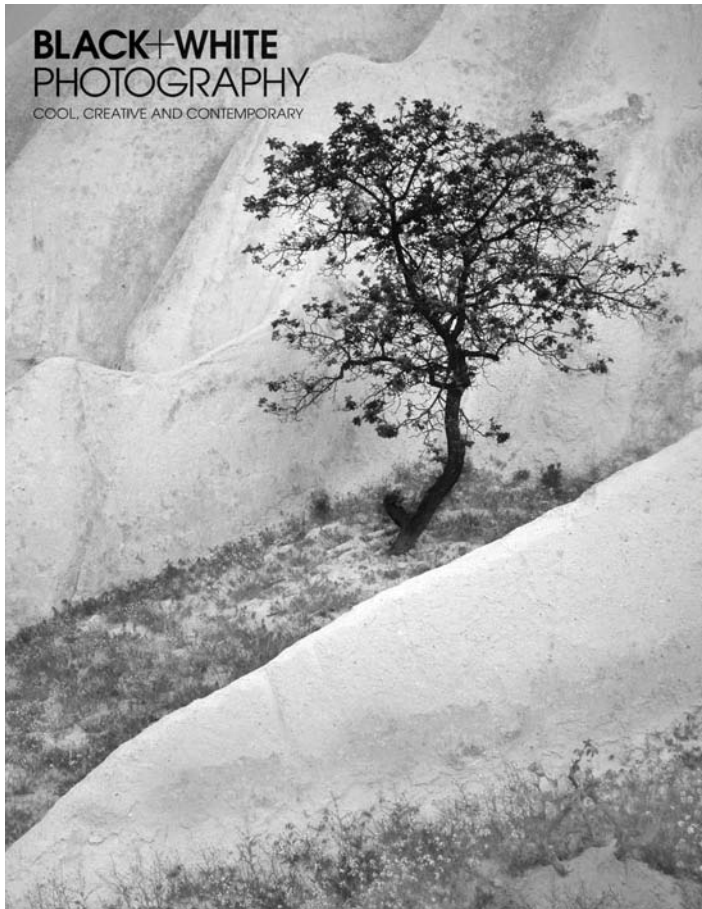




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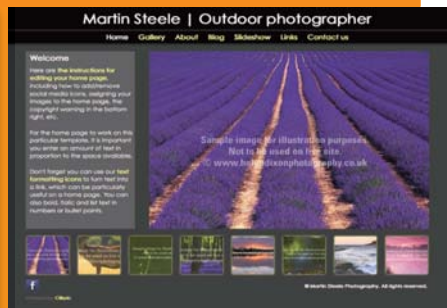
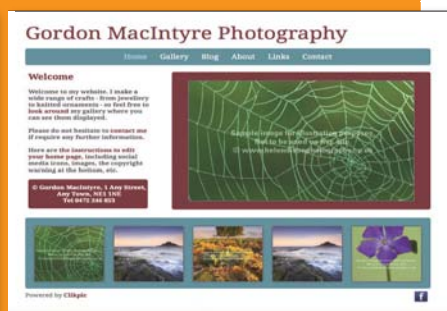
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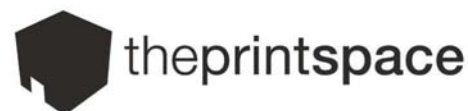
This month's lucky winner is Jim Turner who wins a 20x24in print mounted on to Acrylic Reverse, a highly innovative dry mount that sandwiches the print between two sheets of perspex for the ultimate high end finish. Jim can choose from a range of four digital C-type and seven fine art inkjet papers for printing.

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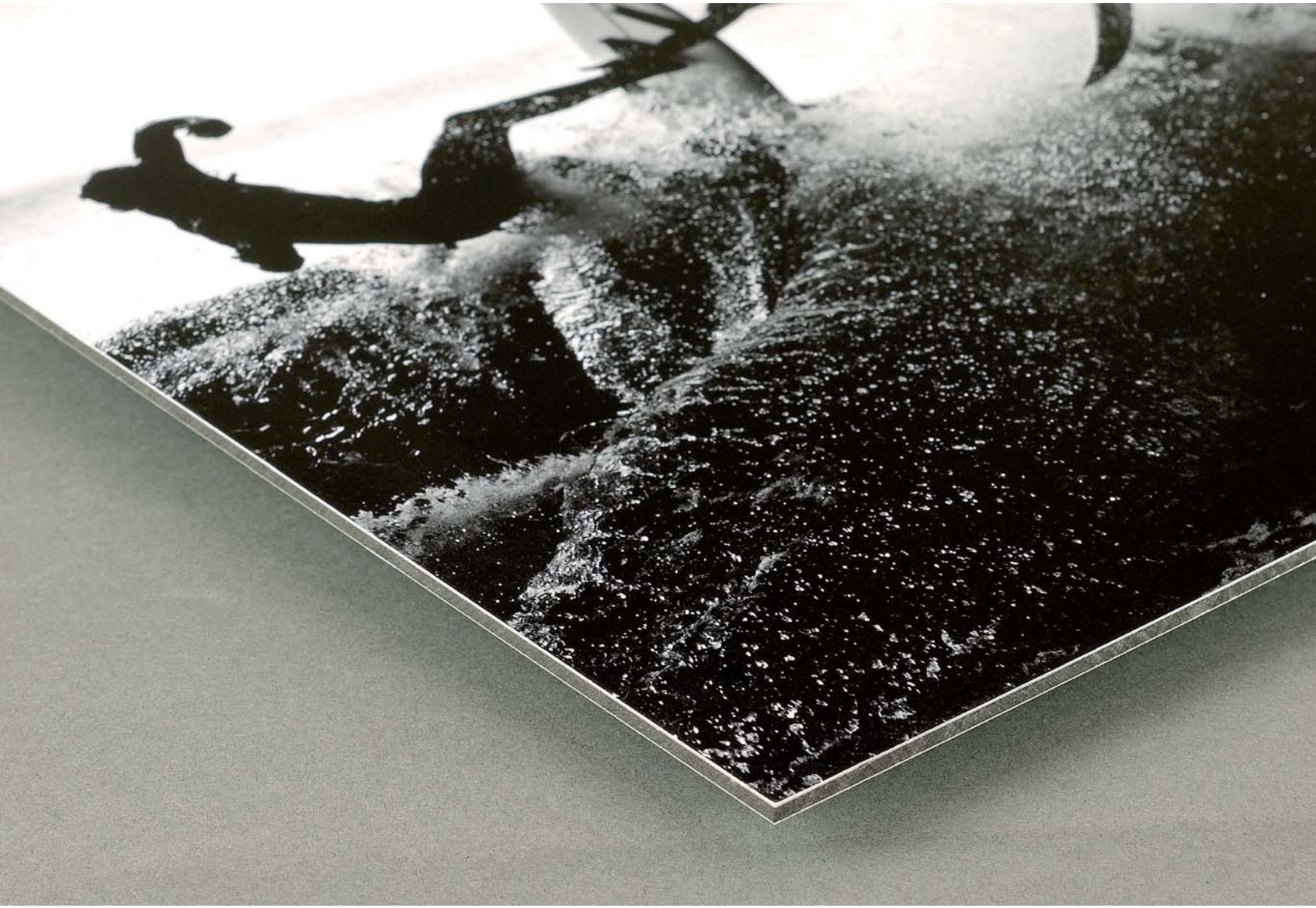
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